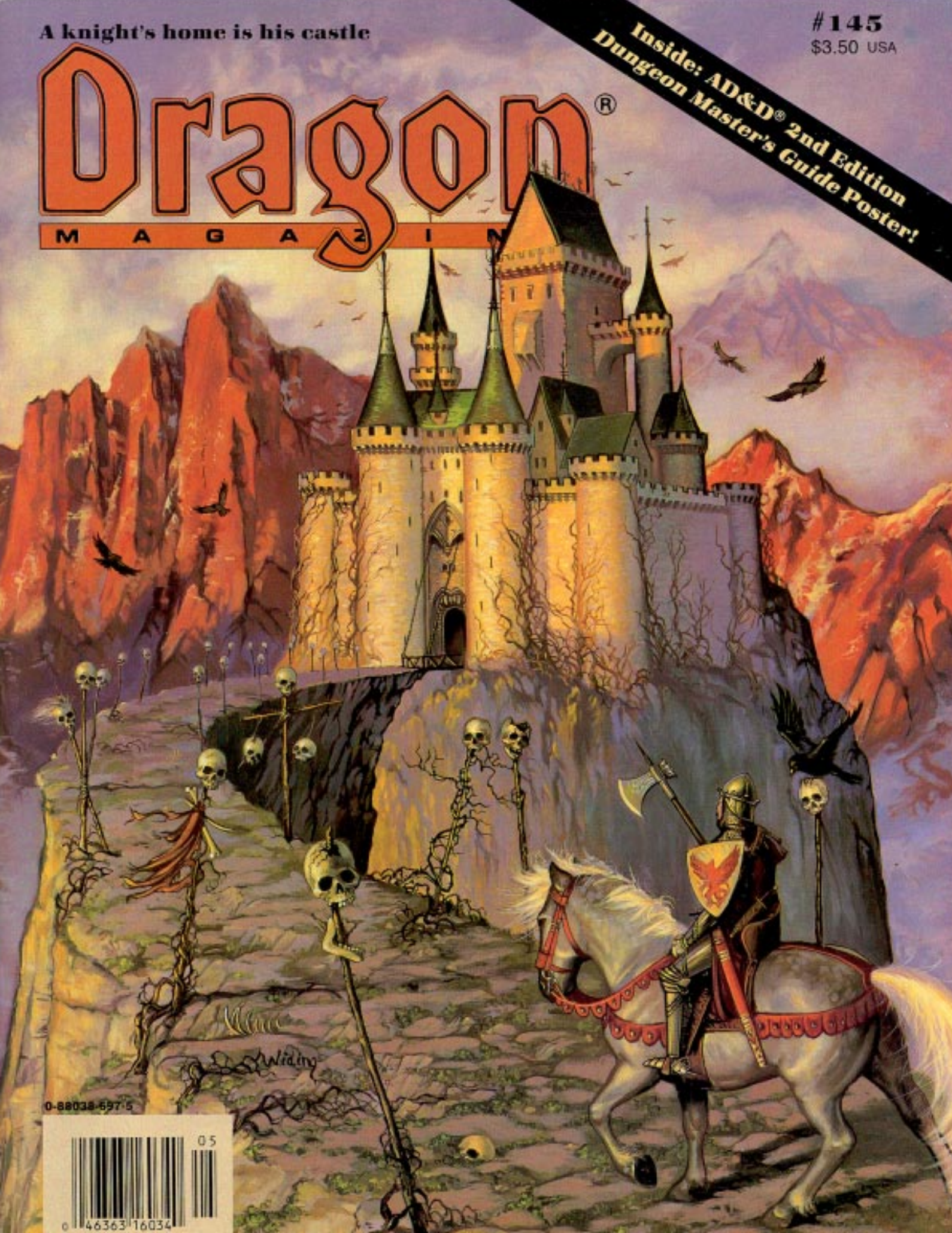
A knight's home is his castle

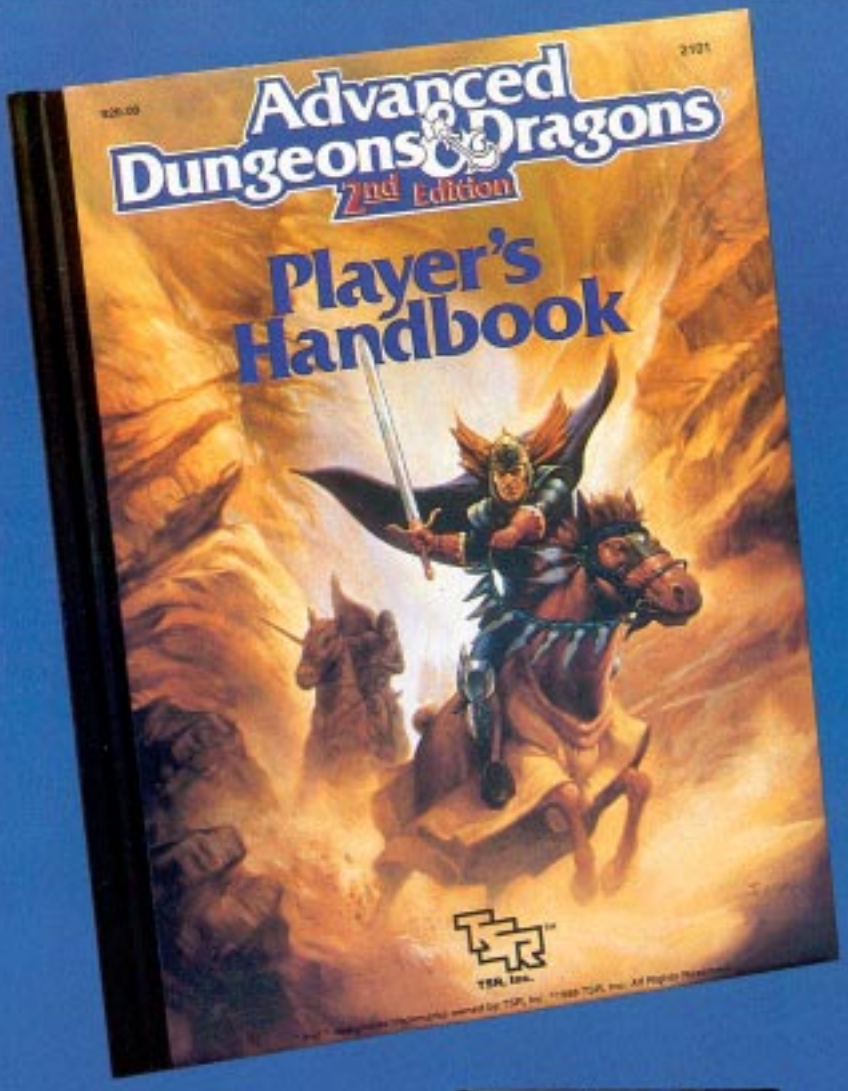
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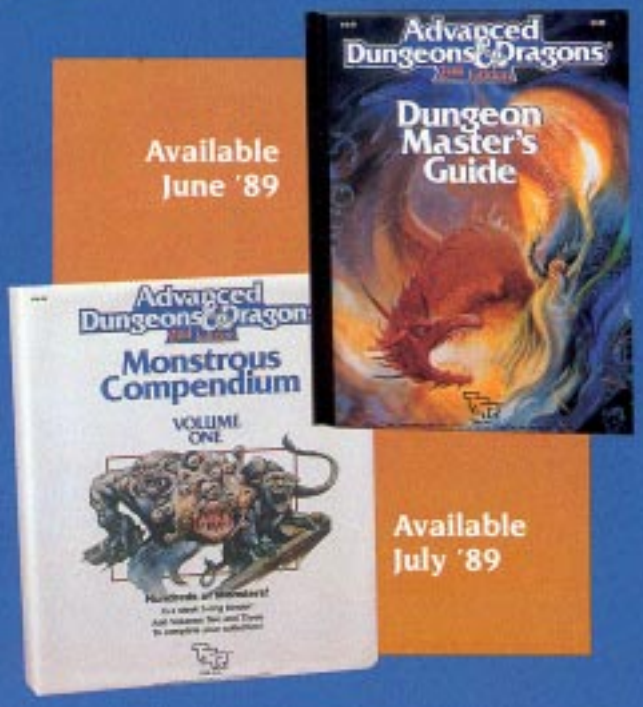


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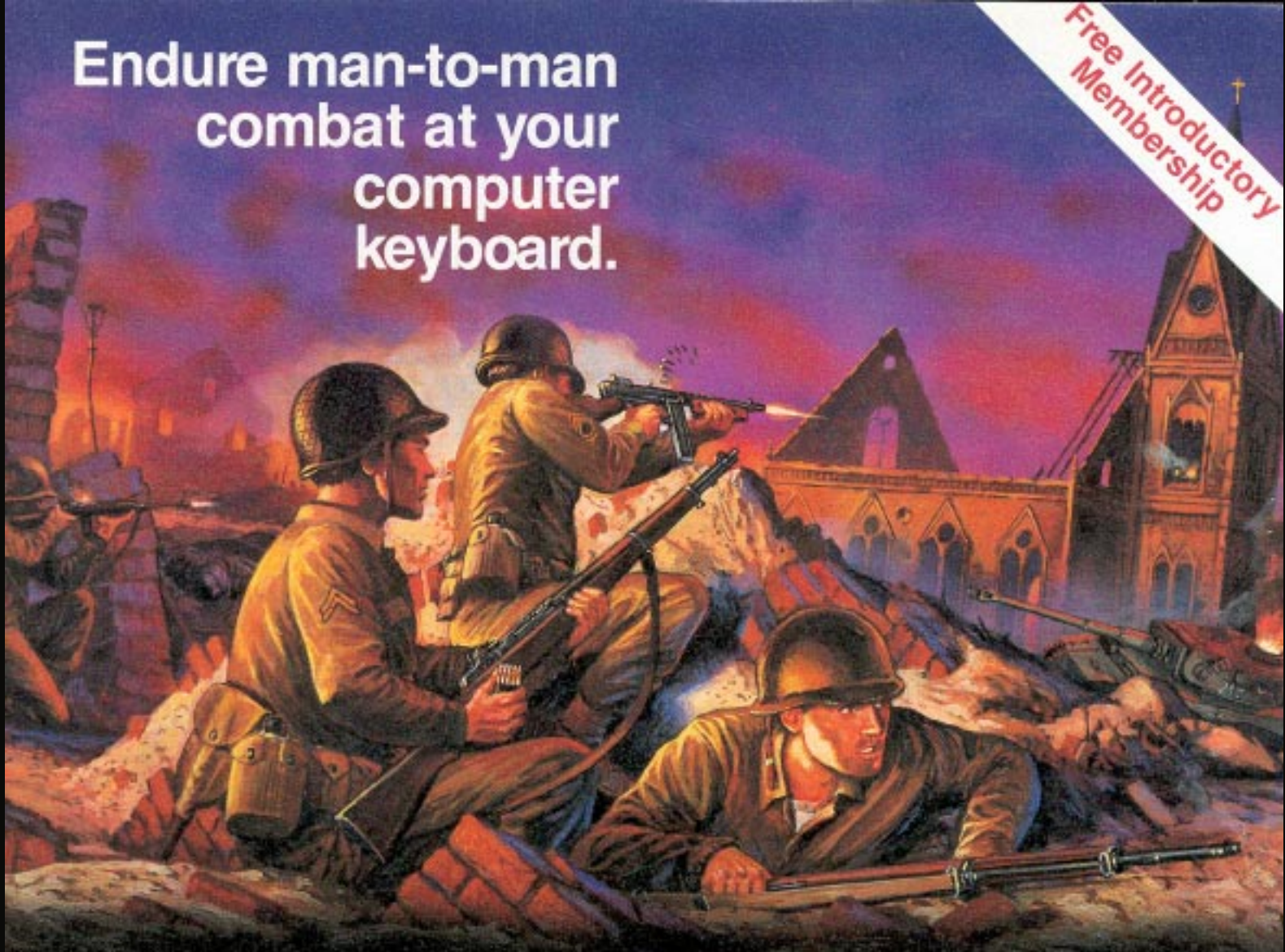
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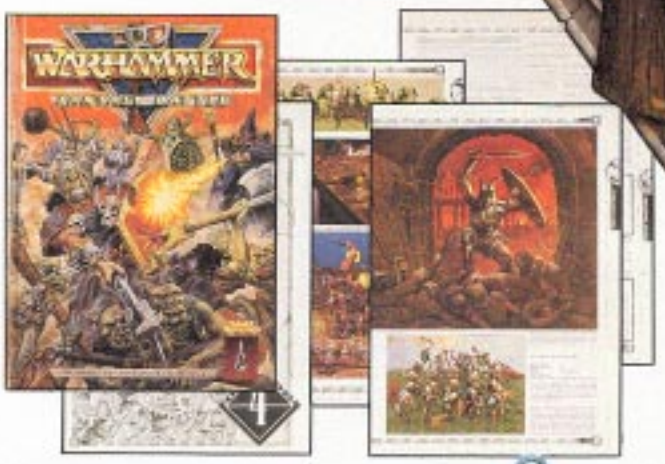
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WARHAMMER

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WARHAMMER FANTASY BATTLE is the world's most popular fantasy tabletop game. This profusely-illustrated hardback book tells you everything you need to assemble armies of 28mm scale miniatures and fight fantasy battles with them - including magic, Orcs, Elves, Dwarfs and the terrible forces of Chaos. A battle can be as large or as small as you like - from small skirmishes with thirty or so per side to epic campaigns featuring thousands of troops and fought over several days.

Warhammer Fantasy Battle is more than just a game; it is a range of connected hobbies. Aside from the challenges and tensions of the battles themselves, there is the fascination and satisfaction of collecting and painting armies of Citadel miniatures, modelling and conversion, constructing buildings and other terrain features for battlefields, and running campaigns and competitive leagues with fellow **Warhammer Fantasy Battle** gamers. Most areas now have clubs where **Warhammer Fantasy Battle** is played, and further information is available from all Games Workshop shops.





WARHAMMER ARMIES is one of our most popular publications. This hardback book contains the official army lists for **Warhammer Fantasy Battle**, from which players can choose the component elements of armies for all the major races in the game. Each illustrated list is carefully designed to reflect the nature of a particular race, its style of fighting and the type of allies and mercenaries on which it can draw.







WARHAMMER SIEGE adds an extra dimension to **Warhammer Fantasy Battle** and **Warhammer 40,000** games with its detailed rules for fortifications and sieges. It is fully compatible with Citadel's **Mighty Fortress**, and has an extensive section on castle layouts and modelling. Siege machines, sappers, supplies, starvation and room-to-room fighting are all covered, as well as distinctively fantasy elements such as magic and flying creatures. There is also a complete, ready-to-play siege battle to get you started.

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CITADEL MINIATURES produce over a hundred finely-crafted new figures each month, both for **Warhammer Fantasy Battle** and for Games Workshop's other hobby games. Citadel's range of many thousands of figures are universally used for all roleplay and combat games, but each model is specifically designed to be compatible with the **Warhammer Fantasy Battle**, **Warhammer Fantasy Roleplay** and **Warhammer 40,000** game systems.



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PLASTIC MINIATURES, moulded in high-impact styrene to the same high standards as Citadel's metal miniatures, are an economical and popular way to build up the rank-and-file of a **Warhammer Fantasy Battle** army. When painted, these fine quality plastic miniatures are indistinguishable from their metal counterparts, and they offer enormous scope for conversion and modelling work. Massive expansions are planned to the ranges of plastic miniatures.









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WHITE DWARF is Games Workshop's monthly magazine, containing a wealth of information on **Warhammer Fantasy Battle** and Games Workshop's other hobby game systems. As well as full details of the latest Citadel Miniatures releases, **White Dwarf** features supplementary rules, hints on modelling and painting, and news and previews of forthcoming supplements.



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IN THE WORKS - Games Workshop's fantasy worlds are constantly expanding and developing, and **Warhammer Fantasy Battle** is no exception. At the time of writing, Games Workshop staff are working on the following products of particular interest to **Warhammer Fantasy Battle** gamers:

Empires - a complete campaign system in which players build their own fantasy armies and empires.

Plastic Miniatures - further sets of plastic fantasy miniatures are currently being tooled. The first set - Warriors of Chaos - is expected to be available soon.

Epic Battles - a completely new system for fighting immense battles in the **Warhammer Fantasy** world. This will be a major release in 1989.

Warhammer Fantasy Battle products are available from all Games Workshop shops and specialist stockists, and from better toy and hobby shops everywhere. In the event of difficulty, or for further details of our latest releases, send a stamped, self-addressed envelope to the appropriate address below:

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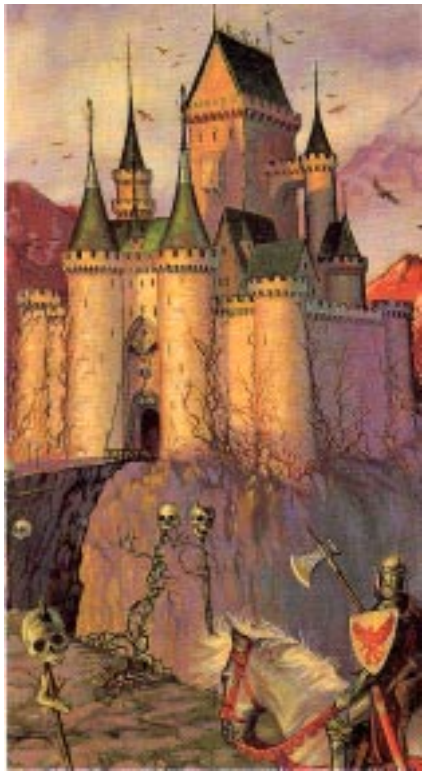
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COVER

Among the many nice things about owning a fantasy castle is that you can decorate your driveway in any manner you like. Ken Widing's cover art for this issue shows a subtle "keep away!" message being displayed by one particularly reclusive castellan—and a knight brave enough to ring the doorbell anyway.

LETTERS

What did you think of this issue? Do you have a question about an article or have an idea for a new feature you'd like to see? In the United States and Canada, write to: Letters, DRAGON® Magazine, PO. Box 111, Lake Geneva WI 53147, U.S.A. In Europe, write to: Letters, DRAGON Magazine, TSR Ltd., 120 Church End, Cherry Hinton, Cambridge CB1 3LD, United Kingdom.

Designer shamans

Dear Dragon:

I would like to commend Joseph Clay on his excellent work on the article, "Hey, Wanna Be a Kobold?" in issue #141. But I have a question: What armor and weapons may a shaman and witch doctor use?

Vu Pham
Costa Mesa CA

Shamans, as noted on page 42 of that article, use the same armor and weapons used by their deities and by their tribes. Thus an orcish shaman of Gruumsh (using the information on pages 97 and 125 in Legends & Lore) would wear black plate mail and would use a spear for the most part, but could also wear any other armor and weapon used by the tribe, as determined by the DM.

Witch doctors and tribal magic-users, however, must abide by the restrictions of the regular magic-user class regarding armor (i.e., no armor is allowed in order to cast magic-user spells). There may be no harm in allowing these spell-casters to use all the weapons normally allowed to humanoids within their tribes, however; as the level limits are generally quite low. This option is left to the DM.

Dear Dragon:

I was very pleased to see my article, "Orcs Throw Spells, Too!" in issue #141. I didn't realize it would be that long in print! The drawings were superb, especially the fire giant on page 28; Mr. Harper understood my conception of the silver-sword mark perfectly. Please thank him for his excellent illustrations.

Upon rereading the article, there are a few points I would like to address:

1. I didn't reiterate the information from *Legends & Lore* [page 90] addressing additional hit points for shamans and witch doctors. . . . Shamans gain 1-4 hp per level above the first; witch doctors gain 2-5 hp per level above 1/1, so long as their levels rise equally, and 1-4 hp per level when their shaman abilities surpass their magic-user sides.

2. On page 27, the first sentence of the last paragraph of the first column reads: "When gaining levels, these shamans must sacrifice the levels or hit dice of foes. . . ." It should read: "When gaining levels, these shamans must sacrifice **10** levels or hit dice of foes . . ."

3. On page 33, in the central column, someone started to number the few common rules that apply to all witch doctors, but he didn't go past number 1. I can guess where the missing numbers might have gone: "2. These entities take a great deal of interest in their witch doctors. . . ." and "3. Finally, witch doctors may call upon divine aid from their deities. . . ."

These are minor points, but they might alleviate some confusion for readers.

Randal S. Doering
San Francisco CA

Save the savant

Dear Dragon:

I loved the way the savant came out. Some errors got through, though:

On the first page, under "Explanation of skills," the text in the third sentence should read: "If the savant also possesses a specialty category in languages, he is then able to decipher the manuscript. . . ."

Regarding the sixth-level spell *recall spell*, the text in the first sentence of the Explanation/Description should read: "This spell allows the savant to recast any previously cast savant spell of equal or lesser level." As an alternative, DMs can make this a seventh-level spell under the same parameters.

DMs concerned about the low cost for material transmutation in the alchemy skill (on page 20 of that issue) may increase the cost factor by 10 or even 100 in cases where the transmutation may increase the value of the original material by too much.

Vince Garcia
Fresno CA

Lost miniatures

Dear Dragon:

In the "Coming Attractions" section of DRAGON issue #91, you told about upcoming DRAGONLANCE® metal miniatures (Set I). In the issues since then, there hasn't been any word about this or subsequent sets. I am unable to find these in any of the catalogs from miniatures companies and was wondering if you could tell me which company produces these miniature figures,

Michael Bimbo
Kilmarnock VA

TSR, Inc., cancelled its plans to produce those particular miniatures; a few castings and prototypes of these figures exist, but they are rare in the extreme. David Sutherland and Dennis Kauth were the sculptors. However, Ral Partha Enterprises, Inc., now has the license for this line of figures. You can contact this company for further information by writing to it at: 5938 Carthage Court, Cincinnati OH 45212; or calling: (800) 543-0272 toll-free.

Rolls & roles

One of the criticisms of DRAGON® Magazine that we sometimes hear makes the point that there are too many "roll-playing" articles, as opposed to "role-playing" articles. In other words, many of the articles herein focus on basic game mechanics—new magical items, new monsters, new character classes, new spells, new rules, and so on. To that charge, I say, sure, we use a lot of "roll-playing" material. It's readily available from our contributors, and it's easily dropped into an ongoing game campaign. Everyone has a use for "roll-playing" articles.

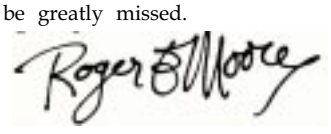
However, "role-playing" articles—those that tell how to role-play characters well, how to be a game master, how to solve problems with players or game masters, and how to set up a believable campaign background—are hard to come by. We get a few good articles of this kind every year, and when we do, we buy them and print them.

But "role-playing" articles are also hard to write. The author must first have lots of gaming experience and knowledge, then be able to sort out some good ideas and techniques from all that, and *then* be able to write a useful and entertaining article. Creating a well-crafted magical item is a challenge, but it is not quite the same as writing an article on how you can become a popular and effective game master.

If you recall a "role-playing" article from DRAGON Magazine that you felt was especially good, write-down the name of that article and the issue from which it came, and send it to us. The more feedback we get about what our readers like, the harder we search for articles that keep your interest—and keeping your interest is the name of the game.

Last notes: I would like to thank Betsy Goodrich, of Atlanta, Ga., whose letter in *Gateways Magazine,* issue #7, sparked my editorial in DRAGON issue #137 (and this month's "Forum" letters on handicapped gamers).

And the entire DRAGON Magazine staff would like to wish Larry Elmore, whose "SnarfQuest" comic concludes this month, the very best. The Elmores are moving back to Kentucky, and they (and Snarf) will be greatly missed.



FORUM

"Forum" welcomes your comments and opinions on role-playing games. In the United States and Canada, write to: Forum, DRAGON® Magazine, P.O. Box 111, Lake Geneva WI 53147, U.S.A. In Europe, write to: Forum, DRAGON Magazine, TSR Ltd., 120 Church End, Cherry Hinton, Cambridge CB1 3LB, United Kingdom. We ask that material submitted to "Forum" be either neatly written by hand or typed with a fresh ribbon and clean keys so we can read and understand your comments.

I've been involved with several different role-playing games for many years. I'm currently a 25-year-old pilot for the U.S. Army, flying AH-64 Apache helicopters at Port Hood, Texas.

In early October, I attended a middle-size gaming convention in Georgia. Having missed the last two GEN CON® game fairs due to Army commitments, I was eager to participate in some good tournament-level gaming. Regrettably, despite a wide range of guests and excellent facilities, the convention was a total fiasco for the gaming attendee. Of the four events for which my wife and I preregistered, *none* occurred as advertised, if at all. Cheating in some events was blatantly obvious yet was ignored by officials. The "security personnel" of the convention staff were more concerned with checking everyone's registration badges than dealing with the group of marijuana-smoking conventioneers who were clouding up an entire floor of the hotel (despite my repeated complaints) or the intoxicated imbecile who was screaming obscenities from the elevators. I eventually became so angry and disgusted that I simply went to my room and tried to ignore the constant caterwauling of the animals this convention allowed to harass the honest gamer. Speaking of harassment, even some of the convention staff thought it was fun to roam around and make all sorts of idiotic comments to the paying members.

During my college years, I supplemented my income by teaching the AD&D® game to groups of gifted children all over southeast Tennessee. Because of responsible behavior and constant mindfulness of the image of the D&D® games, both the children and parents I dealt with were very enthusiastic about the game. I was regularly contacted by new schools to teach more children. But despite my efforts to establish a positive image for role-playing games, the TV movie *Mazes and Monsters* crushed this interest in gaming, and parents withdrew their children to save them from the "danger" of the D&D games. In a matter of months, gaming in my hometown went from a rising hobby to a pastime for "weird" people. A two-hour movie devastated a positive program that I had developed for over a year. Why? Bad image.

In the years since, the image of the D&D games has taken a pounding. It seems nearly every discussion on Satan worship has some ill-informed individual pointing a finger at the DUNGEONS & DRAGONS® game. How many more hatchet jobs will the media need to totally destroy the game? Take it from me, John Q. Public will probably believe anything that a "reputable" reporter says. The public opinion on D&D games is abominable and is getting worse.

Back to the October convention: I was very disturbed to see the local news media observing the irresponsible behavior of what I'm sure they thought were "D&D game players." What bothered me the most, however, were the looks of shock on some parents' faces as they observed the type of environment their children are exposed to when attending such conventions. I have to say I was shocked as well.

I've attended several GEN CON game fairs and have greatly enjoyed each one. The behaviors of the staff and the attendees have nearly always been courteous and professional However, is the level of maturity and responsibility that this convention displays a rarity, or is it even unique? I would hope not. A convention should be a forum of events to stimulate interests and enthusiasm in gaming, not a freak show where social deviants are allowed free reign, and programmed events fall to pieces in the hands of incompetent or apathetic organizers.

While there is little excuse for the slipshod organization of the convention I attended, the staff cannot be held entirely to blame for the behavior of the attendees. Folks, please remember that a convention is a high-visibility situation for the gaming community. Running around acting like a moron in front of TV cameras is a mistake. Parading around in restaurants near the convention dressed like a psychopath will only hurt the image of all gamers. With public opinion turning against us, responsible behavior is a must.

It's my understanding that GAMA's 1990 ORIGINS™ convention will be held in the same city of this unfortunate convention. I can only hope that the organizers of this last convention are either not involved in any way or have learned from their numerous mistakes. Most of all, every gamer involved needs to contribute to the convention with behavior befitting a nationally recognized event such as this one.

Bryan A. Walker
Copperas Cove TX

I recently bought a copy of DRAGON Magazine, issue #127 (yes, I know this is a bit late, but DRAGON issues are either six months late in this country, [South Africa] or they don't arrive at all; incidentally, the cost was about 40 times what the average newspaper costs here). I have had nearly six years of intensive AD&D game experience, and in that time I have completely revised the game's weapons system for my own purposes about 12 times. I am also a member of a small group called the Medieval Weapons Society, all the members of which are avid AD&D game players. We found a weaponsmith (Mr. P. Weissnar of Phidag Arts & Crafts) who has been making exact replicas of ancient and medieval weapons and armor all his life. We, of course, bought as many weapons as our finances would allow and have been using them

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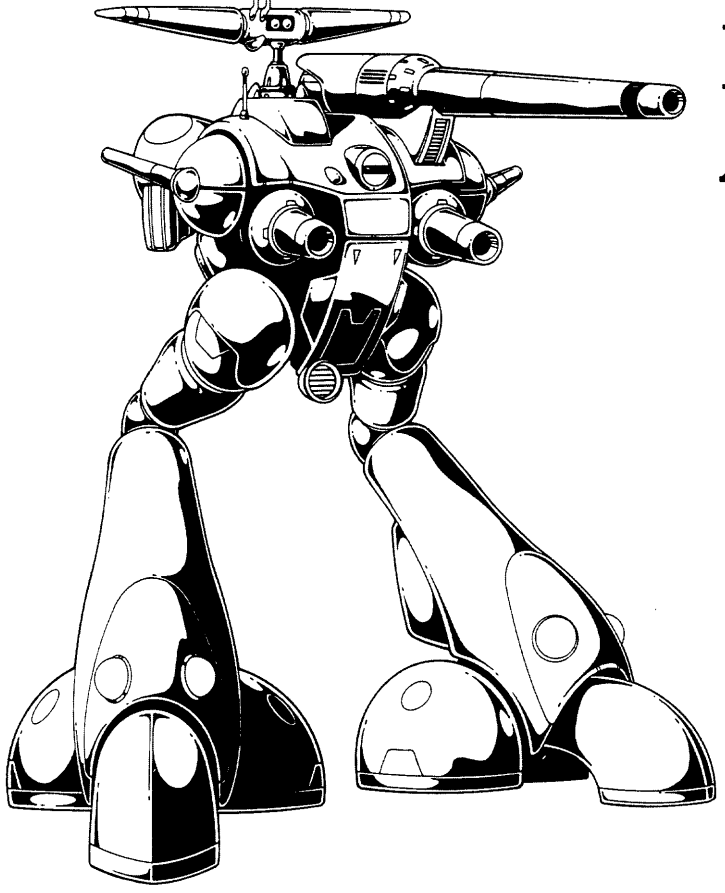
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in combat against each other (being careful, of course, though naturally we have all suffered several minor injuries).

Therefore, when I opened issue #127, I was pleased to see all the articles on combat in it. I found most of these to be outstanding articles, with two exceptions.

"No Quarter!" by Arn Ashleigh Parker was sort of confusing. I mean, I am accustomed to rolling ability checks on 1d26, but here we have ability and level checks on 1d30, 3d10, 2d12, and 3d8 variously. I also would have thought that fighters would be trained how to parry in their normal training. And don't cavaliers ever learn combat maneuvers, or are they expected to hack and slash their way through life?

[Regarding] the second article, "Two Hands Are Better Than One," by Donald D. Miller: I regularly use some of the weapons he discusses. My favorite weapon is a 5lb. bastard sword, which I can use easily in one hand, while holding either a shield, a dagger, a short sword, a 3'2" long sword, or nothing in the other. (I am partially ambidextrous, so it doesn't bother me which hand holds which weapon, although I do tend to favor the right as a primary; I write left-handed.) A bastard sword in each hand requires a bit more coordination, but using them is still easy. Just so people don't get the wrong ideas, I am 20, stand 5'11", and weigh 155 lbs. If the average person of today is taken as a yardstick, I have an AD&D game strength of 11-12 and a dexterity of about 13 (if 10½ is average).

I also don't see why the article discriminates against demi-humans; a friend of mine is 4'11", weighs 115 lbs., has only mild difficulty in using a bastard sword in one hand, and has no problems with a long sword in one and a short sword in the other. Perhaps there was a misinterpretation of available data: Contrary to the [1st Edition] *Players Handbook* figures, the average length for a long or broad sword was about 3', and for a bastard sword 3½' *(Weapons*, MacMillan: 1980, and *Weapons Through the Ages*, by W. Reid, Crescent Books: 1986). I would suggest that DMs treat the *Players Handbook* figures for all weapon sizes as maximums, the minimum being the maximum size of the weapon one step below (e.g., knife, dagger, short sword, long/broad sword, bastard sword, two-handed sword). Also, weight and height (the latter to only a small extent) should be the determinants of whether a weapon is used single- or double-handedly. Only halflings should have to use a long sword with two hands; all other races are heavy enough for one.

As a matter of interest, I have tried both an 11-lb. Bidenhander and a 7-lb. battle-axe. The two-hander I could handle (very clumsily, though), but the axe was really difficult to handle —I found it virtually impossible to recover from a chop. By the way, the encumbrance figure for the two-hander given in the *Players Handbook* does not reflect weight; a heavy two-handed sword weighs about 14 lbs. (like the 6' Flamberge I have also tried). The only reason a two-handed sword can be recovered after a swing is because of its 20" hilt.

Graeme Adamson
Germiston, South Africa

Although I do not agree with bettering the hit points and armor classes of 1st-level mages, I do believe mages should be able to memorize more than one spell at 1st level. Therefore, I suggest the following simple and certainly not unbalancing modification: 1st-level magic-users may memorize cantrips in addition to their one each first-level spells.

Experience points	No. Of additional cantrips
O-833	1
834-1666	2
1667-2500	3

Of course, four cantrips may still be substituted for a first-level spell, in which case the additional cantrip rule above still applies.

Zach Miller
Naples FL

I would like to commend Roger Moore on his excellent editorial about handicapped gamers in issue #137. Since I am physically disabled, I was glad to see the concern for those gamers who are either learning or physically disabled. Coping with a disability is much easier if you know there are people who share the same interests on your side.

When I was in junior high school, I did not have many friends because I was bussed to a school other than the high school in my local area which was not accessible to the handicapped. Since I could not take gym class, I spent a lot of time, in the library and developed an interest in reading fantasy and science-fiction novels. Reading helped me escape from some of the loneliness. That summer, I met a friend at camp who introduced me to the D&D game, which we played whenever we had a chance. After that summer, I never saw my friend again, but I had found an activity in which I could participate. After camp, I purchased the D&D Basic Set. I acted as DM for some friends from my neighborhood for two years after purchasing the D&D Expert Set. When I entered high school, I joined a war-gaming club in which I was introduced to the AD&D game. For the next 2½ years, I was a player, but during my senior year, the school banned the playing of the DUNGEONS & DRAGONS game.

Two years ago, I entered community college and have never really played the D&D game since. All my neighborhood friends either went away to college or moved. Now I don't have many friends since most people my age do not much bother with me at the college. I have gotten back into fantasy novels again, and I am interested in the D&D game again. I have decided to try to get a role-playing group together, but I do not know where to begin to get people interested in role-playing. If anyone has any ideas, you should send them to "Forum" so they can be shared with everyone.

Michael Townsend
White Hall MD

There are no "rule" changes that have to be made to accomodate the "handicapped." In most AD&D game campaigns and dungeons, once the rules are explained, and the DM's quirks stated (I am a DM with *a lot* of quirks), nothing else is required except common courtesy, a willingness to help (if asked or if necessary), a sense of humor, and patience.

A member of our group (who has since died) once thanked us for allowing her to join. She was overjoyed at being able to walk, run, and fight, not to mention have the magic she could use (she had a 6th-level fighter-mage). We never had a chance to thank her for enriching our campaign.

I've been classified as totally disabled, although (luckily for me) I'm not in a wheelchair — yet.

Just a small reminder: The "handicapped" are people first.

Dave Timmons
Philadelphia PA

Having just finished reading the editorial in issue #137 (again), I want to share my comments on handicapped gamers. I have played with blind, deaf, hearing-impaired, learning-disabled, physically impaired, and multihandicapped players, and am myself hearing impaired. I have worn hearing aids for almost 17 years.

Despite having a 45-50 dB hearing loss, I do not really think of myself as being handicapped. I played role-playing games for about six years before I encountered another atypical player, a blind man. It was at this point that I became interested in ways to facilitate the inclusion of players with disabilities into "normal" gaming circles, an interest meshing quite nicely with my pursuit of a career in special education.

It has been my experience that blind players are easily integrated into gaming groups, the primary difficulty being a matter of transportation, which is easily resolved when the group consists of adults. Public transportation is also an alternative, though not a feasible one for the group that plays well into the evening or morning. Perhaps the most difficult thing for the naive player encountering a blind player, particularly one blind from birth or a very young age, is the disconcerting habit some such people have of not "looking" at the person being spoken to. It is important for the seeing players to remember that it is not a good idea to rearrange furniture — it can be very frightening and painful to fall over a chair that was somewhere else earlier. It is my preference, when a blind gamer is part of the group, to have the gaming sessions at the blind player's home, thereby eliminating the difficulties of getting the blind player to the session and the problem of becoming accustomed to a new environment. It will not take long for the group to notice that the blind player might have a slightly different way of approaching things in the game setting; a friend of mine always wanted to know what his character smelled, something not many sighted players would think to ask.

It is also relatively easy to integrate into the group a person who is hearing impaired but speaks well. It will help to use a round table or arrange the group in a circle on the floor so that the hearing-impaired person can easily see everyone. Also, good overhead lighting is nice, so the players' faces are not shadowed or silhouetted. When the hearing-impaired person is having trouble hearing, repeat yourself once, and if that does not do the trick, rephrase what is being said. Try to avoid talking with something in your mouth, and remember to keep objects away from your face. Avoid exaggerated mouth movements and the inclination to shout — some hearing-impaired people are painfully sensitive to loud noise.

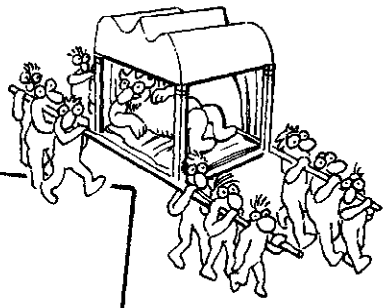
It is harder if the hearing-impaired or deaf person relies on sign language for his communicative needs. Sign language can vary a lot from region to region — like verbal dialects, only more so. The problem is also compounded by the fact that there are several signing systems in use throughout the country. Once a person gets around these difficulties, there is the problem of vocabulary. There are only a few thousand signs used for the more common words. After that, the signer has to rely on finger spelling or signs invented on the spot. Using sign language tends to be a bit slower than speaking, and finger spelling is slower yet, for obvious reasons. If the signer is an atrocious speller, it can lead to further difficulty. The game setting also has a direct impact on the use of sign language. I have

Continued on page 98

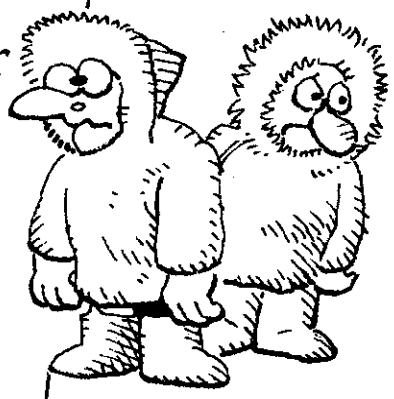
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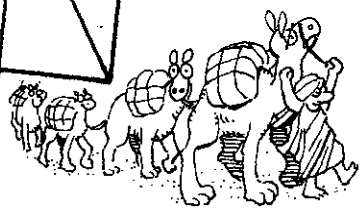


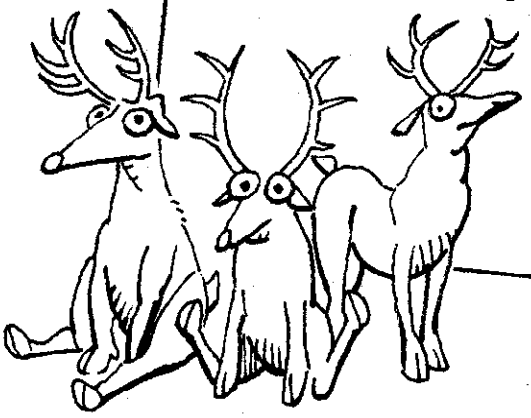
The Great Khan Game is another wacko boardgame from fantasy game designer Tom Wham! (*Mertwig's Maze*™ game, August 1988).

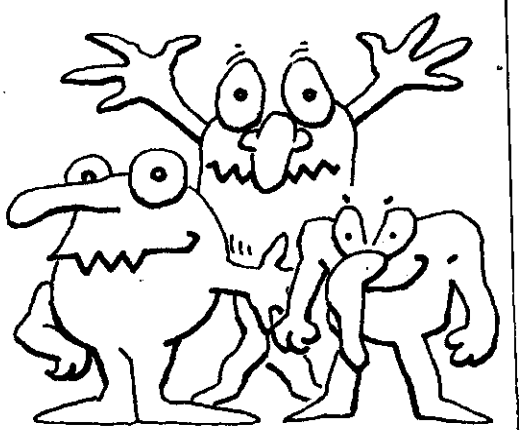


The Great Khan Game is a guffawing good time in which players battle each other in might, wit, and cunning to see who will be the *greatest khan* of them all.

Look for *The Great Khan Game* in at your local toy, book, or hobby store.







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SAGE ADVICE



Illustration by Jeff Easley

by Skip Williams

If you have any questions on the games produced by TSR, Inc., "Sage Advice" will answer them. In the United States and Canada, write to: Sage Advice, DRAGON® Magazine, P.O. Box 111, Lake Geneva WI 53147, U.S.A. In Europe, write to: Sage Advice, DRAGON Magazine, TSR Ltd., 120 Church End, Cherry Hinton, Cambridge CB1 3LD, United Kingdom.

This month, the magical spells for spell-casters in the AD&D® 1st Edition game books are put to the sage's test.

Clerical spells

The description of the silence 15' *radius* spell says that if the spell is cast on an unwilling creature and the creature makes its saving throw the spell lands one foot behind the creature. Is this the center of the effect or the edge?

The center of the effect lands one foot behind the creature, silencing it until it can move out of the area of effect.

What level does an AD&D cleric have to be in order to cast a *glyph of warding* that drains a level?

Since this glyph duplicates the effects of a reversed restoration spell, the caster must be at least a 16th-level cleric.

Does a *tongues* spell work like a universal translator, automatically translating a specified language into a second language when the specified language is spoken within the area of effect? Can the direction of the translation be reversed? Who hears the translation?

The spell acts like a selective translator. The caster picks one creature within the area of effect. Then he speaks to that creature in any language that he knows; the target creature magically understands what is said. Any creature who understands the language that the caster is using can understand what the caster says if it can hear him. No creature who does not understand the language that the caster is using can understand what the caster says—except the target creature.

The reverse holds true when the creature replies. It uses a language that it knows. The caster, and any other creature within earshot who speaks the language that the creature is using, can understand what the creature says.

The caster can freely shift the spell's target from one creature to another for as long as the spell lasts.

If a character casts *find the path* and *wind* walk, would he he able to find a *portable hole?*

No. A *find the path* spell can find a way into or out of a location; it can't be used to locate objects. The purpose of the spell is to help the caster when he is lost or to determine what actions to take so that he can get from place to place — it is not a treasure-finder. *Wind walk* can be used in conjunction with *find the path,* but it won't help the caster find an object.

A dust devil is dispelled when it contacts a creature with magic resistance. Will an elf, who is resistant to *sleep* and *charm,* dispel a dust *devil?*



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No; elves have a unique resistance to *sleep* and *charm spells,* not innate magic resistance. Only creatures with resistance to all spells will dispel a dust devil. Daemons, with their graduated magic resistance, will dispel dust devils; will o' wisps, which are simply immune to most spells, will not.

How many spells can my 124th-level cleric cast per day? The spell list only goes up to 29th level.

A cleric gains a seventh-level spell at 30th level, and another seventh-level spell at 31st level, giving the cleric nine spells of each level.

At 32nd level, the cleric gains one each first-, second-, and third-level spell, giving the cleric 10 first- to third-level spells and nine fourth- to seventh-level spells.

At 33rd level, the cleric gains one each fourth-, fifth-, and sixth-level spell, giving the cleric 10 first- to sixth-level spells and nine seventh-level spells.

At 34th level, the cleric gains a seventh-level spell, giving the cleric 10 spells of each level.

When the cleric reaches 35th level, he gains one each first-, second-, and third-level spell, just like at 32nd level. The progression from 32nd to 34th level continues to repeat itself thereafter.

You will have to work out the spell list for your 124th-level cleric yourself. It may be easier just to start a new character.

Illusionist spells

Will a second shadow walk spell help an illusionist who has gotten lost on the plane of Shadow? Where can I get information on the plane of Shadow?

A second ***shadow walk*** spell will not help an illusionist who has gotten lost on the demi-plane of Shadow. The spell only works near the boundary between the demi-plane of Shadow and the rest of the multiverse, and a lost illusionist has somehow wandered away from that area. The demi-plane of Shadow is briefly described in the *Manual of the Planes,* on page 21.

My DM says that my 14th-level illusionist casts magic missiles (gained from the seventh-level spell first-level magic-user spell) as though he were a 1st-level magic-user. Is he right?

Your DM is right, but your illusionist does get to cast four first-level magic-user spells for each seventh-level spell he gives up. Note that illusionists cast their magic-user spells at one level higher for each level beyond 14th, so that a 20th-level illusionist casts *magic missiles* at 7th level.

Can an illusionist also change his equipment with an *alter self* spell?

The *alter self* spell allows clothing and equipment to be altered just as the first-eve1 *change self* spell allows.

Can an illusionist use an *alter self* spell to make functional plate armor?

The alter self and change self spells can create the appearance of any sort of equipment, but they do not change the caster's armor class, nor do they create usable equipment..

Can an illusionist use the *wraithform* spell to fly?

No; the *wraithform* spell does not bestow the power of flight.

Creatures with a 19 intelligence are immune to first-level illusions. Exactly which spells from which classes are first-level illusions?

Illusion/phantasm spells from the illusionist's first-level spell list are first-level illusions, even when several classes can cast them. *Phantasmal force,* for example, is a first-level illusion/phantasm, even though it is a third-level spell for magic-users.

When a *permanency* is applied to a spell cast upon a creature, who loses the constitution point: the caster or the recipient creature?

The casting of a ***permanency*** causes the constitution loss, so the loss (if any) always applies to the caster.

Is the turning of creatures into trees the only function of a *mass-morph* spell?

Yes, and it can be handy, too.

Shouldn't a saving throw be allowed for the *remove fear* spell? With no save, the reverse is a potent spell.

There is no save vs. *remove fear* or its reverse, though either spell requires contact with the recipient (meaning a "to hit" roll against an unwilling victim). You might choose to allow a save against *cause fear* at a substantial penalty (I suggest -4), since ***remove fear*** requires a save of sorts if applied after the fact (see the spell's description on page 44 of the *Players Handbook).*

There is a contradiction in the description of the spell *color spray.* How can the illusionist affect creatures with more hit dice than he has if he is only able to affect as many hit dice of creatures as he has levels?

Delete the third sentence from the spell's description on page 94 in the *Players Handbook.*

Magic-user spells

If a character turns into a fish with a *polymorph self* spell or potion, can he breathe underwater?

A *polymorph self* spell can provide the caster with functional gills, just as it can provide the caster with functional wings.

What is the "small specimen" required for the fifth-level *animate dead monsters* spell?

The "small specimen" is the same as the material component for an *animate dead* spell. That is: a drop of blood, a piece of flesh, and a pinch of bone powder or shard of bone from the type of creature to be animated. This material component is consumed in the casting of the spell.

The first line in the description of the second-level *preserve* spell says that it will keep an item fresh until it's needed for a spell. The second line, however, says that the spell won't work on mistletoe or related items. Isn't this a contradiction?

Not at all. This spell is useful for keeping material components fresh. Mistletoe and related items (as used by druids in spell-casting) are *not* merely material components but holy symbols. Part of their potency comes from the ritual act of gathering them, and their period of usefulness cannot be magically extended using this spell.

The whip spell does not affect creatures with an intelligence above 3 or giant animals above bear-size. How then can the spell be used to disarm characters?

This immunity is only to the *whip's* ability to make creatures retreat. The *whip's* secondary function is to disarm weapon-using creatures of any sort.

What would happen if an *Otiluke's resilient sphere* were cast at a victim on a beach or on a ship, and was then shoved into the water?

An *Otiluke's resilient sphere* cast upon an object which is then pushed into the water will float, unless the spells area of effect contains more dead weight than empty air, in which case it sinks. A floating *sphere* could be pushed along like a beach ball; a sinking sphere will eventually strike bottom, but it could be deflected on its way down or even carried by swimmers of sufficient strength, like divers carrying a rock.

The description of the *forcecage* spell says that a creature with magic resistance can make only one attempt to get out. Is such a creature limited to one attempt to pass through the bars in either direction, or can it force its way into the cage and then try to get out again?

A creature with magic resistance can try to force its way into a ***forcecage*** once only

Continued on page 56

Halls of Glory



Illustration by Lee Swikel



A Castle Here, A Castle There

Need a random fortress in your fantasy game campaign?

by Daniel Salas

When the AD&D® 1st Edition *Dungeon Master's Guide* indicates that a randomly generated fortress is encountered, the players' attention is undoubtedly boosted. How does the DM deal with their curiosity? Appendix C of the *DMG* helps, but new tables are needed to add more detail to such encounters and to include new character classes from *Unearthed Arcana* and *Oriental Adventures.*

Castle Table I *(DMG,* page 182) needs the following change. For the sake of simplicity, the fortress types are classified herein using letters: type A (small shell keep), B (tower), C (moat house or friary), D (large shell keep), E (small walled castle with keep), F (medium walled castle with keep), G (concentric castle), H (large walled castle with keep), and I (fortress complex).

Castle Table II and Sub-Table II.A. *(DMG*, 182-183) can be left unchanged. However, Sub-Table II.B. is out of date; instead of using it, roll on Table 1 or Table 2 of this article to determine a stronghold's master.

For the social class of a castle's master in non-Oriental settings, refer to the "Typical members of a class" chart on page 82 of *Unearthed Arcana.* The master's class and level determine the character's social rank. Add one social level if the master rules a medium-size castle, or add two social levels if the character rules a large-size castle.

For the birth rank of an Oriental master, roll 2d8 + *4* on Table *38* in *Oriental Adventures,* page 31. Samurai NPCs receive an additional + 10 bonus. Also add + 1 if the master rules a medium-size castle, or +2 if he rules a large-size castle.

Castle characteristics

Table 3 herein deals with the major physical characteristics of the fortress. Each listing is described as follows.

Moat: In coastal and swampy areas, add 10% to the chance of a castle having a moat. In deserts and mountains, no castle has a moat because of the scarcity of water (unless magic is used, of course). Across each moat is placed a permanent bridge or a movable drawbridge, either of which leads to the main gate of the castle. The bridge is usually guarded by the castle's artillery weapons. The specifics of the moat (width, depth, inhabitants, etc.) must be chosen by the DM.

Wooden: This is the percentage chance that the fortress is constructed of wood, rather than stone. If wood is more abundant in the area than stone (such as in a forest), add 10% to this chance. If stone is more abundant (such as in the mountains), subtract 10%.

Walls: This column gives the number of curtain walls that completely encircle the castle. The innermost curtain wall can enclose an open space between itself and the innermost buildings, or it can contain rooms like a single fortified building.

Towers: This column gives the number of tall structures that serve as watch posts and strategic promontories during battles. Castle type B is a tower, with no other heavily fortified structures except for the curtain wall and possibly a gatehouse. For castle types E through I, the number of towers listed applies to each curtain wall. A castle with flat sides has its towers at its corners, so that the towers project out from the sides of the castle. A castle with curved walls has towers placed at regular intervals along its walls. This arrangement increases the surface area of the wall that can be covered by missile-firing troops and artillery. At least one tower overlooks the main gate of the fortress.

Gatehouse: This column gives the percentage chance that there is a small building at the main entrance of the outermost curtain wall. Here, guards inspect visitors and defend the main gate against unwanted intrusions. For a castle with a moat, the gatehouse is located outside the 'moat and is connected to the outermost curtain wall by a bridge (either a permanent one or a drawbridge).

Tunnels: This column gives the percentage chance that there is an underground tunnel system beneath the castle. In swampy areas, subtract 20% from this chance. The random dungeon generation system *(DMG*, pages 169-172) can be used to determine the arrangement of the tunnel system. Small castles have 1-4 dungeon levels, medium castles have 2-8 levels, and large castles have 2-12 levels. At the lowest dungeon level, consider downward-leading passageways to be dead ends. If the tables indicate that the dungeon extends into an impossible area (such as aboveground or out the side of a cliff), place a concealed door at the end of an apparent dead end. This door opens to the outside wilderness.

Castles inhabited by characters do not normally have any monsters in their dungeons. Exceptions include the family "pet" or an unwanted or secret intruder. Dungeons that are not shrouded in secrecy often have guards at regular intervals, especially near prison cells and treasure chambers.

Table 1*
Castle Masters (Non-Oriental Settings)

1d100	Class	Level
01-15	Cavalier	9th-12th
16-20	Paladin	9th-10th
21-35	Cleric	9th-12th
36-37	Druid	12th-15th
38-65	Fighter	9th-12th
66-70	Barbarian	8th-13th
71-72	Ranger	10th-13th
73-80	Magic-user	11th-14th
81-85	Illusionist	10th-13th
86-90	Thief	10th-14th
91-93	Thief-Acrobat	9th-12th
94-97	Assassin	14th
98-99	Monk * *	9th-12th
00	Bard	23rd

* Use Table 1 in place of the *DMG's* Sub-Table II.B. for non-Oriental campaigns.
* * As per the AD&D 1st Edition *Players Handbook.*

Table 2 *
Castle Masters (Oriental Settings)

1d100	Class	Level
01-30	Bushi	9th-12th
31-40	Kensai	9th-12th
41-50	Monk * *	8th-13th
51-55	Ninja/bushi	9th/9th-12th/12th
56-60	Ninja/sohei	9th/9th-10th/10th
61-80	Samurai	9th-14th
81-90	Shukenja	9th-12th
91-00	Sohei	9th-12th

* Use Table 2 in place of the *DMG's* Sub-Table II.B. for *Oriental Adventures* campaigns.
* * As per *Oriental Adventures.*

Table 3
Physical Characteristics of a Castle

Type	Moat	Wooden	Walls	Towers	Gatehouse	Tunnels
A	5%	40%	1	-	-	5%
B	5%	30%	1	1	10%	5%
C	100%	20%	1	-	10%	3%
D	15%	10%	1	-	15%	10%
E	20%	-	1	2-5	30%	15%
F	25%	-	1	3-6	55%	20%
G	35%	-	2-5	4-7	100%	30%
H	40%	-	1	3-6	80%	30%
I	45%	-	3-6	5-8	100%	40%

Table 4
Settlement Adjacent to Castle

Type	None	Hamlet	Village	Town	City
A	01-10	11-90	91-00	-	-
B	01-05	06-85	86-00	-	-
C	01-05	06-85	86-00	-	-
D	-	01-60	61-00	-	-
E	-	01-50	51-00	-	-
F	-	01-30	31-90	91-00	-
G	-	01-10	11-80	81-00	-
H	-	-	01-75	76-95	96-00
I	-	-	01-70	71-90	91-00

Table 5
Political Position of Castle

Type	Indep.	Allies	Under com.	In com.
A	10%	20%	80%	5%
B	10%	20%	80%	5%
C	10%	20%	80%	5%
D	15%	25%	65%	15%
E	20%	30%	50%	30%
F	25%	35%	35%	45%
G	30%	20%	20%	60%
H	30%	20%	20%	60%
I	35%	10%	10%	75%

Local settlements

Table 4 determines the type of settlement that stands within one mile of the fortress. Because of the difficulties in establishing civilized life in certain terrain types, use a - 20% modifier in swamps, - 15% in deserts, and - 15% in mountains. In coastal areas, add 10% to the roll, since the possibilities of a steady food supply (fish, shellfish, etc.) and a shipping port affect the size of the community.

If the castle is deserted, or inhabited by unfriendly or isolated bands of monsters or humans (as defined by Castle Table II and Sub-Table II.A. on pages 182-183 of the *DMG)*, the settlement might be in a similar situation. In this case, roll on Castle Table II for the settlement's inhabitants. For this table, consider a hamlet to be "small," a village to be "medium," and a town to be "large." A city is also considered to be "large," and it receives an extra 10% bonus to the die roll. If humans or character-types are indicated, consider the settlement to be occupied by typical members of that type of settlement (farmers for a village, townspeople for a town, etc.).

The "Inhabitation" chart on page 173 of the *DMG* gives the population of each settlement type. Use this chart for a settlement that is not deserted or does not contain monsters. Also note that you do not have to place new major cities in the campaign if you have not planned for them; these results can be rerolled.

The relationship between a character-ruled fortress and the settlement must be chosen by the DM. Perhaps the castle's master rules over the people of the settlement, which is most likely where hamlets and villages are concerned. Perhaps the castle serves as a protector of the settlement, such as for a city. The castle and settlement might even be locked in an unofficial conflict, such as when a warlord and a civilian governor are competing for political power.

Local politics

Table 5 determines the political position of a fortress inhabited by character-types. Few castles are independent and unknown to the rest of the world, especially those that are large and militarily powerful. To use Table 5, roll under the first column for the chance of independence. If the number rolled is over this chance, then roll on the other three columns; the results of these three may all apply at once. If none of the four columns indicate a political position, then start again in the first column until a position is found. The columns are explained below.

Independent: Except for an adjacent settlement, this fortress stands alone politically. Its inhabitants are naturally suspicious of strangers (-10% reaction modifier).

Allies: The master of this castle holds treaties with 1-4 other castle masters, each of whom rules a castle of the same type (A, B, C, etc.). A treaty can include a promise of peace, mutual protection, political support, or anything else the DM chooses.

Under command: The master of this castle is the vassal of another lord, who rules a fortress that is up to four types larger on the *DMG's* Castle Table I scale than this one (maximum of type I). The relationship between the two masters is similar to the relationship between allies, though the lord in the smaller castle must take orders from and pay taxes to the lord in the larger castle. The larger castle is placed 1-12 miles from the smaller one.

In *command:* The master of this castle rules over 2-5 vassals, each of whom commands a castle that is up to four types smaller than this one (minimum of type A). These extra castles are placed in the campaign by the DM, each within 1-12 miles of the major castle.

These tables are intended to clarify, not complicate, the DM's job of creating a random castle. Obviously, they can only serve as general guidelines; the DM must be able to put together the jumble of information which this article and the *DMG's* tables will provide. It might take some time and effort, but the final outcome should provide a setting to interest (and challenge) PCs for many hours. Ω

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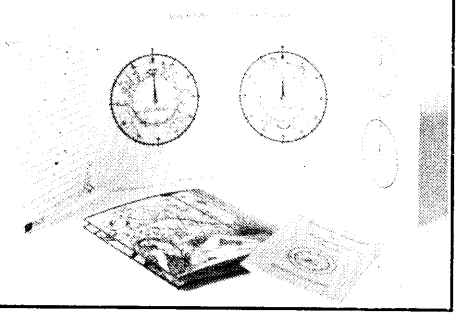
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The heat is blistering, sweat pours down your back as you sit in full armour on your fretting war horse. It's five hours after dawn and the enemy still hasn't appeared.

Then you hear faint chanting "Allahu Akbar, Allahu Akbar". Dust billows up and hangs in the still desert air.

Quite suddenly, over the ridge the armies of Saladin appear, rank upon rank, waves of colour, harsh reflections, armoured knights like yourself, horse archers even now wheeling and fitting arrows to bow strings, ranks of Nubian spearsmen advancing at the trot.

But for a few minutes you have them where you want them; downhill, off balance and unprepared.

Your commander, Gerard of Rideford, turns in his saddle.

"Couch lances, prepare to charge" His eye sweeps along the line. He raises his lance. "We fight for Christ!"

Your horse starts at a trot, breaks to canter, then a full gallop; foot soldiers are swept aside, mounted turks pulling desperately at their reigns trying to face your charge, but it's too late as two hundred Hospitallar crusader knights crash into the Moslem army.

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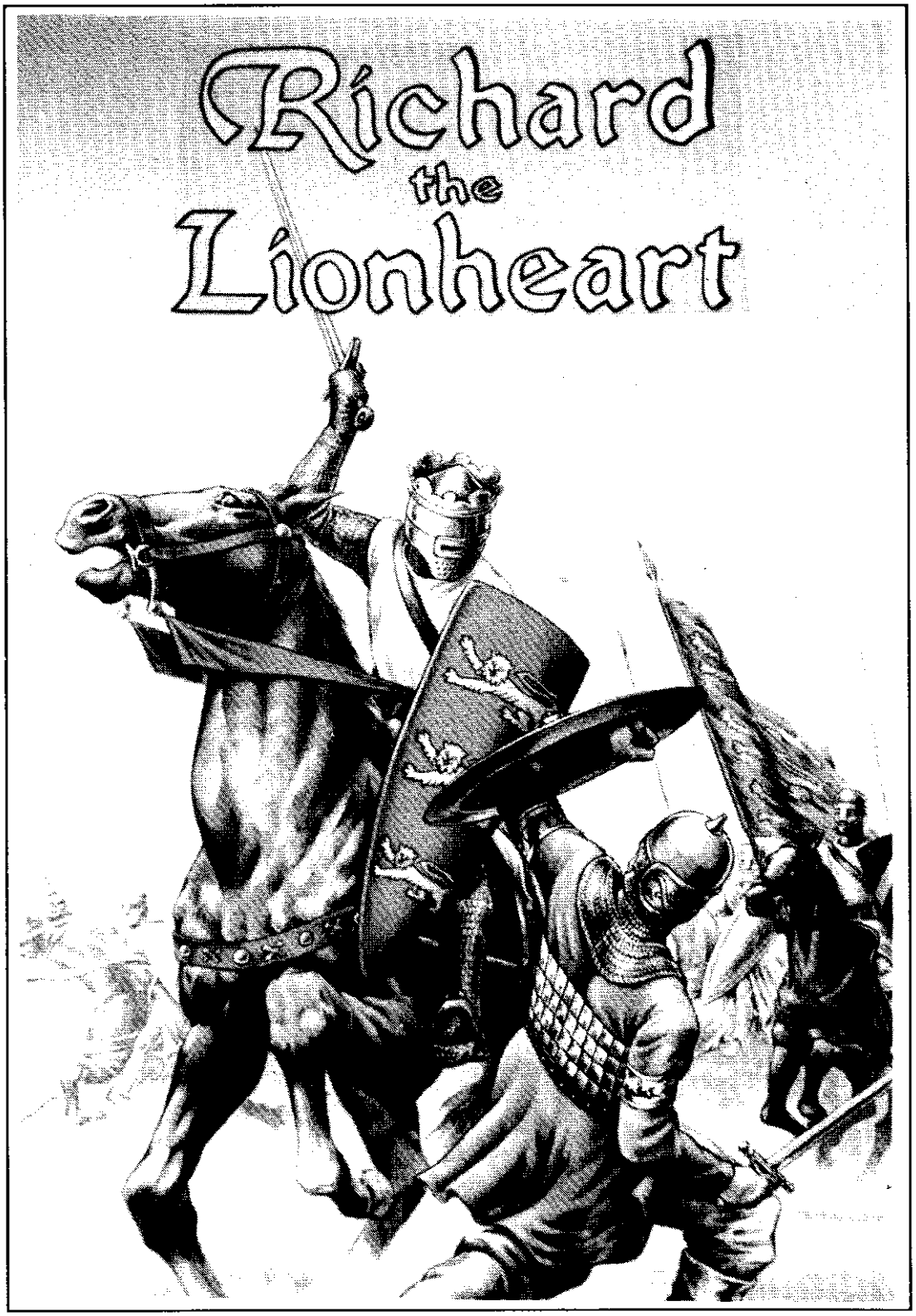
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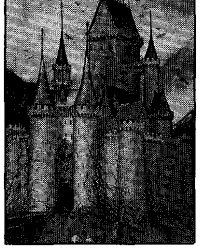
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by Matt Iden

Holding Down the Fort

Random events to enliven anyone's stronghold

When a player character has reached the top of his profession, the first thing on his mind is often the building of a stronghold. Unfortunately, the AD&D® 1st Edition rules have few guidelines for this type of play. Finding a way to mix mundane events (such as monthly crop reports) and a few minor but troublesome occurrences (such as training accidents) with the more exciting adventures you have planned takes a great deal of time to create, let alone write out and present to the players. Yet without natural events surrounding your adventures, it's difficult for your players to appreciate what life in a fantasy fortress is like.

Use of the following table of events can add to the "realism" involved in owning land, especially a castle. Although the encounters are meant to serve mostly as filler material, several of them could be developed into adventures themselves (or, better yet, they might fit into an existing adventure that you've planned for your campaign). In general, the events are presented in order of increasing severity or local importance.

It is suggested that you use only three, at most, of these events per game month. Allow a 50% chance that an event from the accompanying table occurs each game week, and flesh out the event as you like. Note that these events are designed so that they should rarely produce disasters for the PC castle owner but demand some attention, nonetheless. Particular details about each event should, if possible, be tailored to the larger world environment (e.g., racial problems may involve kender or gully dwarves in Krynn-based DRAGONLANCE® campaigns, political problems may involve agents of the Great Kingdom in the WORLD OF GREYHAWK® setting, and so on). Tables giving weather effects, random monster encounters for patrols, and so forth may also be used in conjunction with this table.

Table results

Bad supplies: The castle has received bad supplies. The PC owner must pay an additional 10% of the castle's monthly upkeep to replace them (see the AD&D 1st Edition *Dungeon Masters Guide*, page 25).

Rotten food stores: The castle has received or developed rotten food stores. All who eat from the stores fall sick (a mild attack of a gastrointestinal disorder; see the *DMG,* pages 13-14). The water source (well, stream, lake, etc.) might become temporarily tainted as an alternative,

Fire: Some part of the castle catches fire (kitchen, -smithy, military stores, etc.). There are 1-8 injured soldiers or castle inhabitants who must be cared for, and the PC owner must pay an additional 5% of the monthly upkeep to replace the lost equipment.

Excellent food stores: The castle steward makes a good deal. All food stores for one week are of excellent quality; morale (if used) is up 10% for that period.

Paining accident: While training or on a drill, 1-6 soldiers (65%) or 1-3 mounts (35%) are injured.

Minor incursion: One or more minor monsters, worth a total of 150 xp or less (several orcs, an ogre, or some wolves), enter the area controlled by the castle. If not chased off or slain, the monsters settle down and begin raiding farmlands.

Minor patrol accident: The weekly patrol suffers a minor accident (a rider is thrown from his horse, a soldier falls down a treacherous slope, etc.); 1-3 soldiers are hurt.

Disease check: Check for disease or parasitic infestation of random type, occurrence, and severity (refer to the *DMG;* pages 13-14).

Specialist: An expert hireling (not a mercenary) settles in the area.

Tax collector: The PC castle owner's staff gains a dishonest tax collector who embezzles funds; reduce tax income by 2-5% until the embezzler is caught.

Bard/caravan: A wandering bard visits for several weeks for a small nightly fee; he may have news of interest to the PC. An alternate possibility is to have a merchant caravan arrive with materials of particular interest to the PC.

Illustration by Clyde Caldwell



Random Events for Castles

1d100	Event
01-04	Bad supplies
05-07	Rotten food stores
08-10	Fire
11-13	Excellent food stores
14-17	Training accident
18-20	Minor incursion
21-23	Minor patrol accident
24-26	Disease check
27-29	Specialist
30-32	Tax collector
33-34	Bard/caravan
35-37	Minor racial clash
38-40	Mine problems
41-43	Upkeep check
44-45	Spy appears
46-47	Dam needed
48-49	Duel, nonmagical
50-51	Duel, magical
52-53	Moderate incursion
54-55	Knight's challenge
56-57	Crime
58-59	Sanctuary
60-61	Severe patrol accident
62-63	Hunting accident
64-65	Moderate racial clash
66	Cleric leaves
67-68	Sage
69	Magic-user leaves
70-71	Rivalry
72-73	Obnoxious druid
74-75	Lycanthrope (town)
76-77	Expert hireling sickens
78-79	School
80-81	Alcoholic
82-83	Bard (spy)
84	New religion
85-86	Patrol attacked
87-88	Ambassador
89	Ambassador (spy)
90-91	Missing patrol
92-93	Major racial clash
94	Gray war
95-96	Lycanthrope (castle)
97-98	Assassin
99	Emissary
00	Major incursion

Minor racial clash: A minor racial clash occurs, such as a half-orc moving into a predominantly demi-human area or an elf and dwarf arguing over politics. Intervention by the PC to quell trouble will usually solve the problem. Otherwise, a fight may result in the near future.

Mine problems: If there is a mine in the region, it "plays out," floods, or develops other problems. If no mine exists, a small vein of valuable ore is discovered, suitable for mining.

Upkeep check: If the PC owner has not paid his castle upkeep fee, he pays for it in another way. For every 5% of the upkeep that is not paid, one minor accident occurs (stones from the walls give way, doors fall off hinges, etc.). To stop these accidents, the PC must pay double the upkeep fee next month. Note that this will never happen when a castellan is in charge.

Spy appears: A standard hireling becomes a spy for a neighboring (but not necessarily evil) local lord. The hireling avoids causing trouble and continues to do his job well.

Dam needed: If the stronghold is by a river, a dam is needed to prevent spring flooding. The cost is equal to a wooden building (DMG, page 107).

Duel, nonmagical: There is an unsanctioned duel between two soldiers, possibly between two officers of the castle guard. Subject to the DM's discretion, one combatant is killed or injured. How will the survivor(s) be punished? What will the relations be between the allies and underlings of each duelist? This situation could include any duel that does not involve spell-casters.

Duel, magical: A duel is fought between spell-casters who are not a part of the castle's staff. The duel takes place in the nearby town or countryside; at least one building is damaged, and some citizens may be injured. The locals cry for justice and vengeance. It is possible that other local spell-casters might band together to protect the duelists.

Moderate incursion: One or more monsters, worth a total of 500 xp or less, enter the area controlled by the castle. If not chased off or slain, these monsters will settle in and begin raiding the countryside, eventually attacking merchant traffic.

Knight's challenge: A knight errant (4th-level cavalier of exceptional abilities) challenges any fighter of equal level in the castle to a duel, to one-half total hit points. The knight will not leave until he is defeated or defeats 10 fighters. If defeated, he assists in the castle defenses for one month (but will not go on adventures with the PCs).

Crime: A fairly serious crime is committed in either the castle or in the nearby town. Those responsible may have to be tracked down or found by investigation. Possible crimes include robbery, forgery, fraud, murder, kidnapping, arson, or plotting to overthrow the PC's rulership.

Sanctuary: A local church gives sanctuary to a suspected spy, thief, or other suspected criminal and refuses to turn this person over to the PC castle owner.

Severe patrol accident: A castle patrol suffers a severe accident (rock slide, washed-out road, etc.); 1d4 - 1 soldiers are killed, 1-6 soldiers are injured, and 1-4 mounts are injured or slain. There is a 5% chance that this "accident" was a trap set up by an enemy.

Hunting accident: There is a hunting accident, and a guest or henchman of the character is hurt. Bad relations between the injured character and the PC may result.

Moderate racial clash: A moderate racial clash is instigated, and the demi-humans of the town and castle take sides. Some of the local humans also take sides (miners with dwarves, foresters with elves, etc.), but most want the quarrel to end quickly. Intervention is necessary to end the feud.

Cleric leaves: If the highest-level cleric serving the castle owner is not a henchman, he is called away for religious duty. There will be no replacement for 6-8 weeks.

Sage: If the PC owner is a spell-caster, a sage is attracted to the area because of the character's academic reputation. This does not mean that the sage will take service; it just means that he will be in the area and available for consultation. The sage might also visit the castle frequently to talk with the character, to trade information, or to be part of the happenings of the court.

Magic-user leaves: If the highest-level magic-user in the castle is not a henchman, he leaves to further his career. No replacement is immediately forthcoming.

Rivalry: A stiff rivalry begins between the two highest-level NPC spell-casters at the PC's court. Both trade insults, attempt to embarrass the other, and may even attack each other. The servants and students of each defend their master, adding to the problem. Intervention by the PC is necessary to prevent an escalation of the problem.

Obnoxious druid: A mid- to high-level druid comes to the PC castle owner with severe demands to curtail deforestation, overgrazing, or magical tampering with the weather. He becomes a pest at court, but he may find sympathy with some residents in town.

Lycanthrope (town): A lycanthrope, posing as a town guard, normal merchant, or some other person in frequent contact with people, begins murdering townspeople. Paranoia and hysteria strike the town when the murderer cannot be found.

Expert hireling sickens: An expert hireling in the character's pay (such as an armorer) becomes seriously ill and cannot perform his normal duties. If not healed, the NPC will eventually die. The DM should select any serious disease from the AD&D 1st Edition DMG, pages 13-14.

School: An NPC henchman requests

permission to set up a school or guild within the castle. Greater interest could be added if the NPC is of an unusual NPC class (such as one found in the Best of DRAGON® Magazine anthologies).

Alcoholic: One of the character's expert hirelings is found to be an alcoholic, remaining in a stupor most of the time. This may be dangerous if the hireling is an officer or castellan.

Bard (spy): A bard entering the area is a spy. Through the use of his talents, he attempts to get important information from hirelings of the castle owner, otherwise appearing to be friendly.

New religion: Clerics and followers of a new religion request permission (or simply begin) to settle in the area.

Patrol attacked: A hit-and-run attack is made on one of the castle patrols by bandits, wolves, etc. The outcome of the fight and casualties are left up to the DM.

Ambassador: An ambassador from a neighboring lord approaches the character for one of the following reasons: to band together against a rival lord; to form a joint expedition to hunt down bandits or humanoid raiders; to form a trade agreement; to settle a border dispute; to look for a wanted criminal or monster; or to invite the character to a tourney, wedding, or festival.

Ambassador (spy): An ambassador from a neighboring lord feigns good intentions while actively spying on the character and undermining him in any way (such as secretly harming or killing hirelings or other diplomats, or spreading rumors and lies about the PC).

Missing patrol: An entire patrol is missing. The DM must decide what happened to it, though there is a 40% chance that the patrol is merely very late, having run into some sort of serious trouble on its rounds.

Major racial clash: There is a major racial clash, either resulting in a riot, murder, arson, or other serious crime. Intervention is required to prevent further bloodshed and fighting. As an alternative, a feared monster or character (such as a stone giant) attempts to move into the area to make a living for itself. This monster is not necessarily hostile.

Gray war: A gray war (a conflict between two rival thieves' or assassins' guilds or between two secret religious cults) begins. It may be well under way before the character is even aware of it. The secret war will eventually snowball and create numerous problems for the PC castle owner.

Lycanthrope (castle): A castle official, unaware of a hereditary disorder he possesses, begins monthly attacks on castle guards, valuable war horses, important guests — possibly even the PC owner. He reverts to his normal form by day, ignorant of the nightly attacks.

Assassin: If there is no assassins' guild, a free-lance assassin goes to work for the best price. He should be very difficult to find or even reach. One of his first targets is a friend or ally of the PC owner.

Emissary: An emissary from a nearby race (demi-human or other) comes to court. Delicate diplomacy is called for; good role-playing may result in an alliance or other large gain. Bad role-playing may result in a major loss or even a war for the PC castle owner.

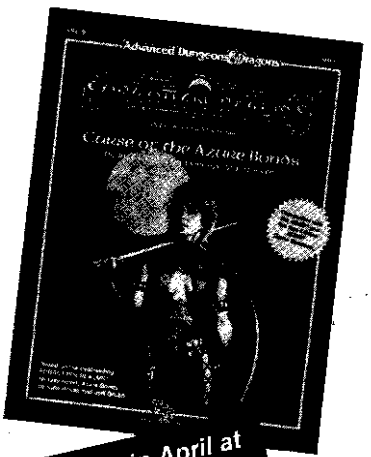
Major incursion: One or more powerful creatures, worth a total of 10,000 xp or less, enter the area controlled by the castle. If not immediately chased off or slain, these monsters will eventually attack the castle directly and attempt to loot it, either slaying or capturing all its inhabitants. As an alternative, the DM may substitute a major outbreak of plague, a devastating fire in the castle or nearby town (or in the surrounding lands), or a similar event. It is possible, too, that this event is helpful — the monster that arrives may be of good alignment and be able to help the PC in some manner.

[Other sources on information on events for castle owners include: 'Meanwhile, Back at the Fief..." and "Armies From the Ground Up," in DRAGON® issue #125; "The Life and Death of a Castle," in issue #121; and the "Events and Encounters" chapter in Oriental Adventures.] Ω



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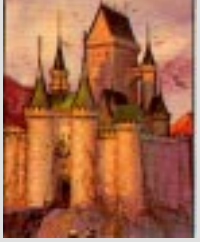
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by Arthur Collins

Strongholds Three

Three ready-to-use castles for any fantasy campaign

Editor's introduction

What exactly might a fantasy castle look like? Most castle maps and diagrams created in fantasy role-playing games by players and game masters show improbable features such as a 1'-thick outer wall or an interior layout resembling an above-ground dungeon. However, Arthur Collins, contributing editor for DRAGON® Magazine, has created several fantasy castles that bear the ring of authenticity. We present some of his designs in this article. These castle plans may be dropped into any fantasy game campaign; perhaps player characters will even gain these castles for their own in time — or decide to invade them.

Littlefang

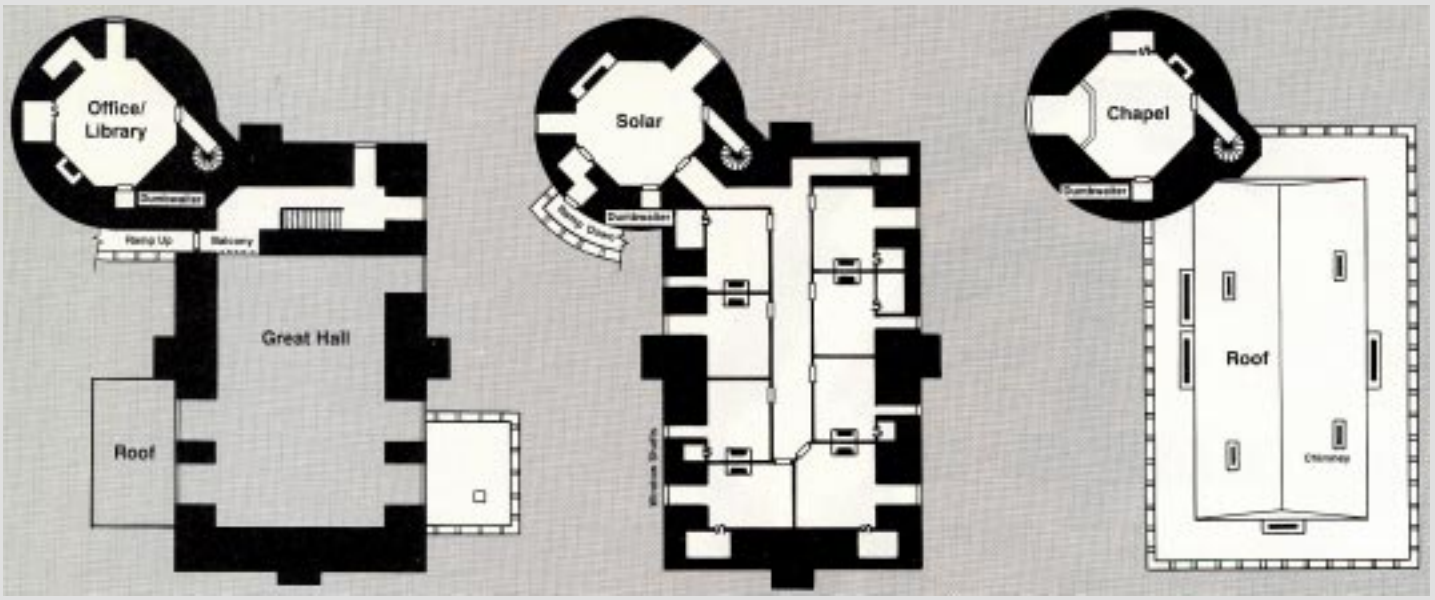
Castle Map Illustrations by Diesel



Littlefang is a very small castle, but as its name implies, it has teeth with which to bite those who come within striking distance. It was designed to be placed in a strategic location in mountainous country, such as overlooking a pass or on a rocky ridge above a mountain valley. It is the sort of castle that a small band of nasties might occupy, perhaps a bandit or brigand gang. On the other hand, there is nothing sinister about its layout, in and of itself. Littlefang might suit itself well to a mountainous (and often ignored) outpost, a toll-collecting stronghold, a magic-user's retreat, and many other purposes.

Littlefang's walls are not very formidable, but in steep terrain, they need not be massive ones. The gatehouse is a double set of barred double doors with a portcullis between and a murder hole above. Beyond the gatehouse is a walled ramp, leading up to the castle gate proper.

The barred double doors of the castle gate are flanked by the rectangular gate tower (beneath which is the dungeon) and the castle's forebuilding. The bailey wall stretches between U-shaped towers, each of which is crossed by a wooden plank. In case part of the wall is actually taken, kicking out the plank or withdrawing it hinders the attackers in their attempt to overrun the rest of the wall. Open stairways lead up to each section of the wall. A smithy and a stable (both one-story buildings) are found here. Built up against the



SECOND LEVEL **THIRD LEVEL** **FOURTH LEVEL**

donjon's wall are a two-story barn and a one-story mews (for falcons and hawks trained as message-carriers).

The rectangular donjon rises three stories and is crowned with a pitched timber roof. Slanted window shafts let light and air down into the basement level, and great window shafts in the upper reaches of the great hall perform the same function. The keep tower sits upon a raised mound of earth (called a motte), giving an odd, split-level appearance to the castle.

Access to the castle is gained through the forebuilding, a rectangular, enclosed stairway leading up to the gallery of the great hall. Access to the upper stories of the castle is gained only by ascending to the balcony above the great hall, then exiting the donjon onto a ramp above the postern gate leading up to the next level (the third story), where entry to the keep tower is gained. A spiral staircase winds from basement to topmost turret, where the master of the castle might have his study (reached by a trapdoor). Note that access to this stair is also possible from the cellar, where it is hindered by a locked gate of wrought iron.



FIFTH LEVEL



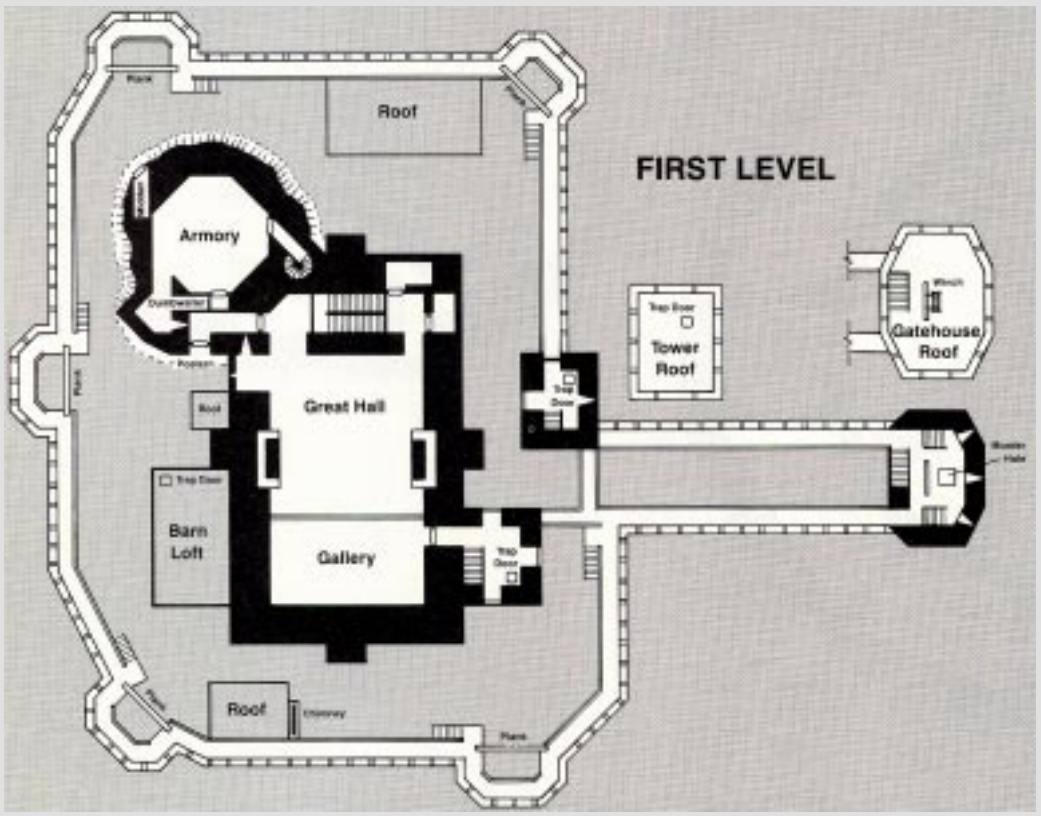
SIXTH LEVEL



SEVENTH LEVEL



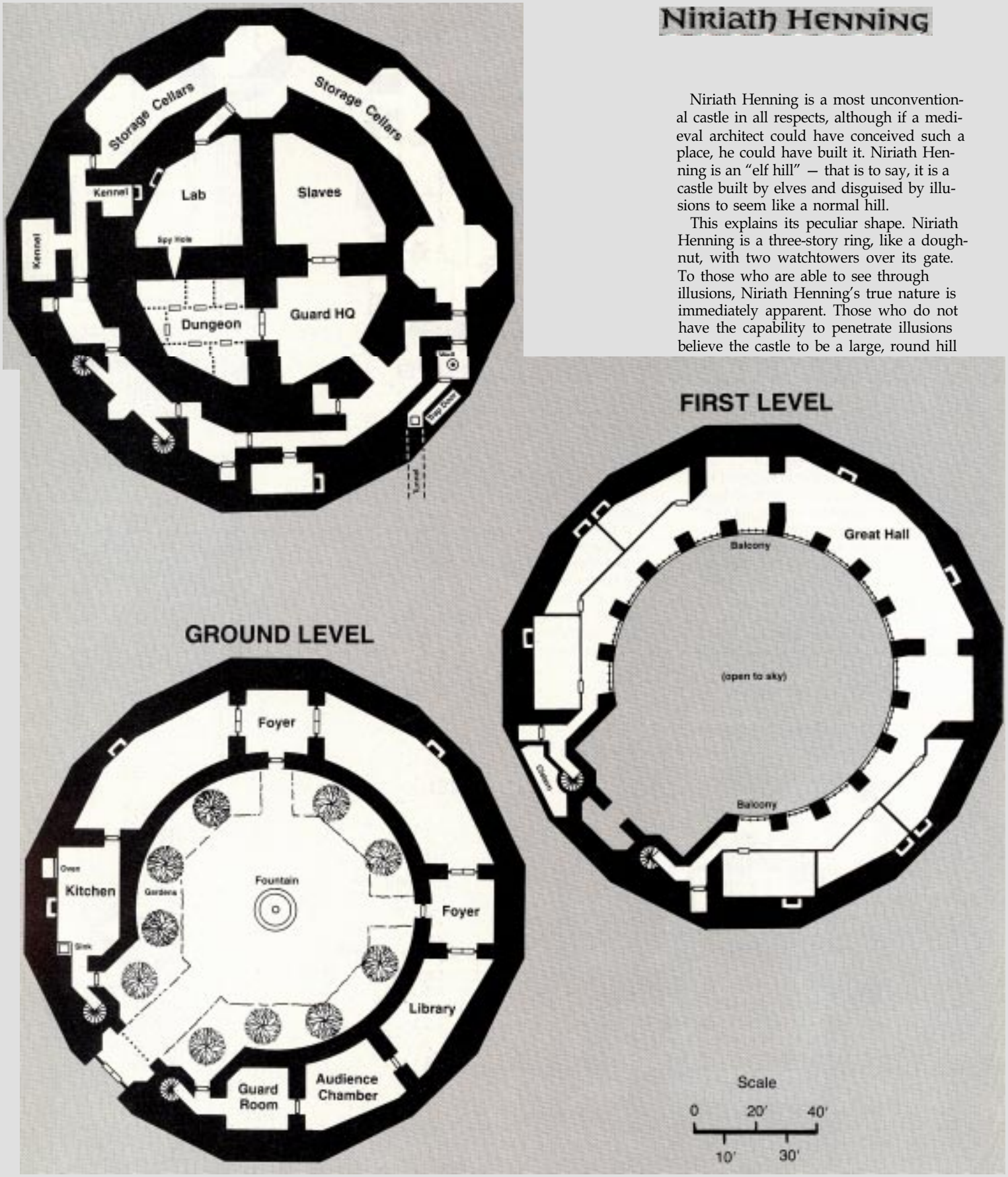
ROOF



Niriath Henning

Niriath Henning is a most unconventional castle in all respects, although if a medieval architect could have conceived such a place, he could have built it. Niriath Henning is an "elf hill" — that is to say, it is a castle built by elves and disguised by illusions to seem like a normal hill.

This explains its peculiar shape. Niriath Henning is a three-story ring, like a doughnut, with two watchtowers over its gate. To those who are able to see through illusions, Niriath Henning's true nature is immediately apparent. Those who do not have the capability to penetrate illusions believe the castle to be a large, round hill

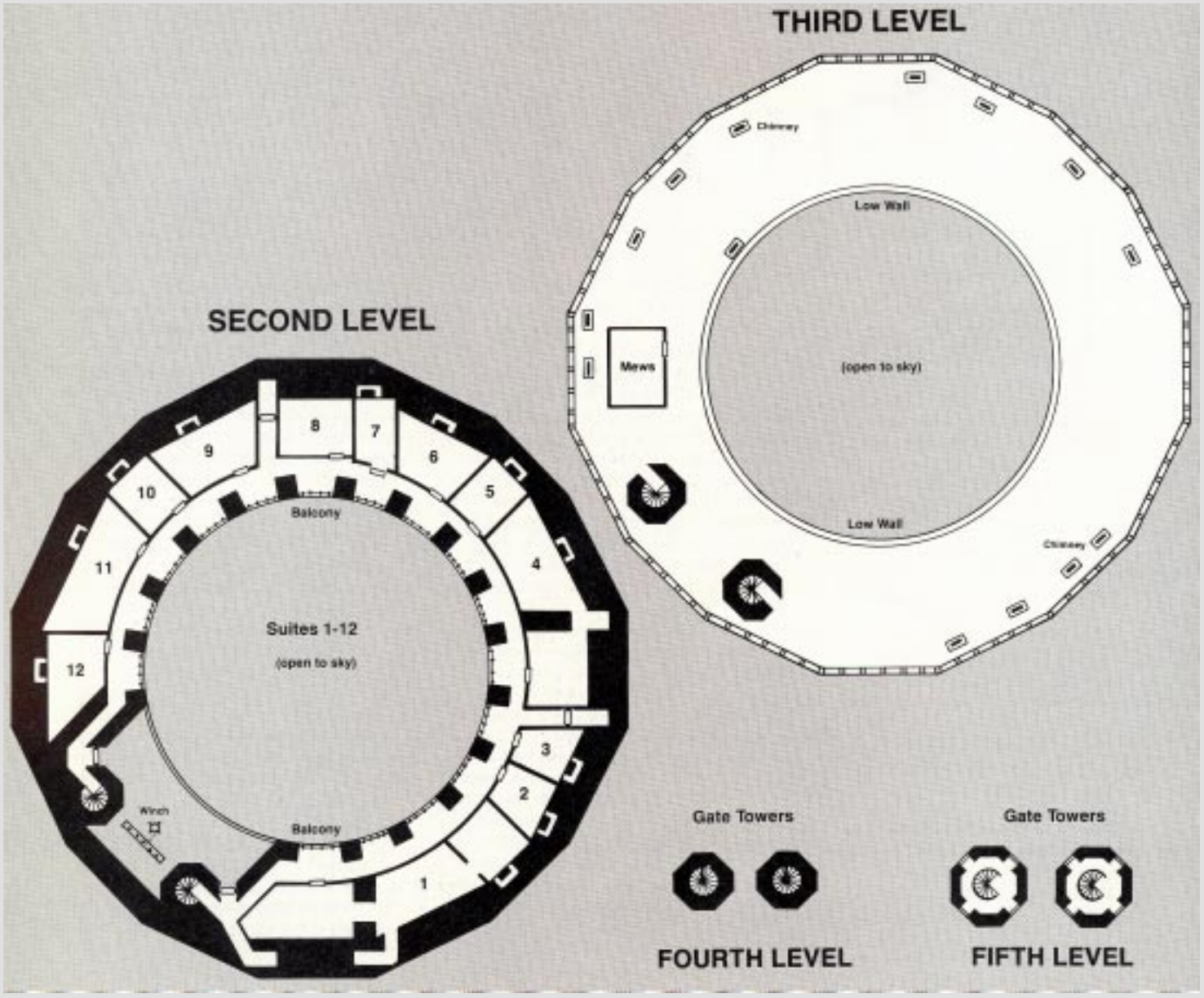


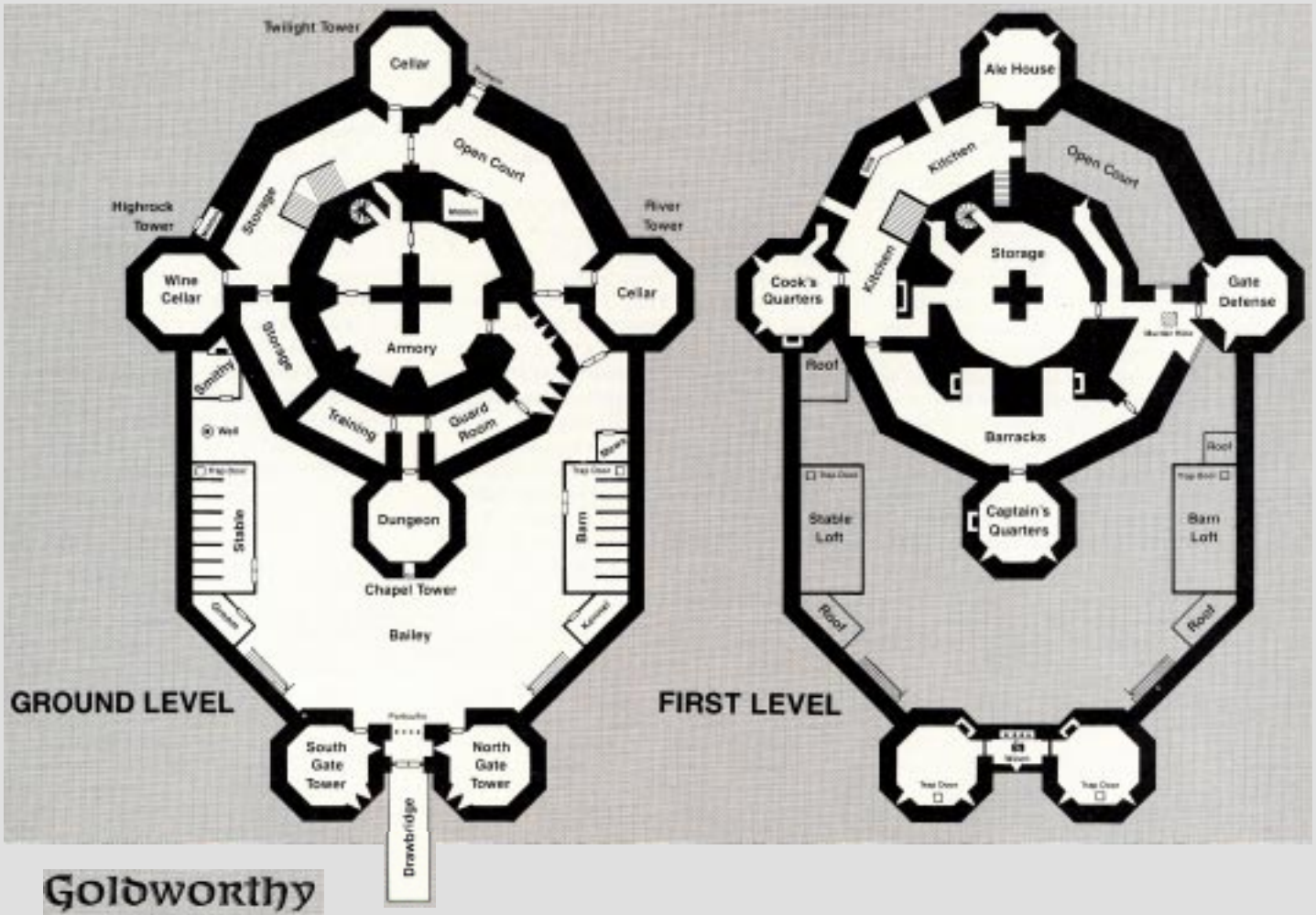
with a flat top, with two trees on top of it. The illusions affect all within sight of the castle, and those within 100 yards of the place are also affected in such a way as to think they are actually climbing a hill and looking out from its summit, while all the time they are walking around the castle's outskirts,

While the illusions around Niriath Henning could not be permanently dispelled without great power and knowledge, the local human folk would undoubtedly know of the castle's sinister reputation as a secret home of the elves, and they would shun it (especially after dark). Such locals might conceive of Niriath Henning as a magical hill that opens at various times to admit the tricky elves to the outer world, where they entice unwary persons to come back to their underworld haunts. In local tales, such persons disappear for long periods of time, and upon their return they often rave of nights of riot in the elf hill. (Their former neighbors usually avoid these persons as fey.)

While such behavior might not fit most people's conception of elfkind in role-playing games, it forms a part of an ancient attitude toward elves in real-world British folklore. Thus, I created an elven race made up of powerful illusionists of chaotic-neutral alignment to fit this old view of them. In standard AD&D® campaigns, their place might well be taken by valley elves or a variant thereof.

In the center of Niriath Henning, exposed to the sky, is a paved courtyard with a fountain and pool in its middle. All around this courtyard are trees and benches. Rising on all sides are the apartments of the castle. The interior ring of the two upper stories is an open gallery, tier over tier, beyond which are the doors of apartments and suites. The great hall itself is open to the courtyard. When feasting is going on, the noise of singing, music, talk, and laughter would easily be heard beyond the hill, frightening lonely passersby. Braziers for light and warmth are placed all around (though their light would not be visible through the illusions that mask the whole), and beautiful statuary and benches are arranged to their best advantage. Beneath all lie the deep chambers of the lord's laboratory, the guard-rooms, and the dungeon, together with a secret postern tunnel to the outside.





Goldworthy Castle

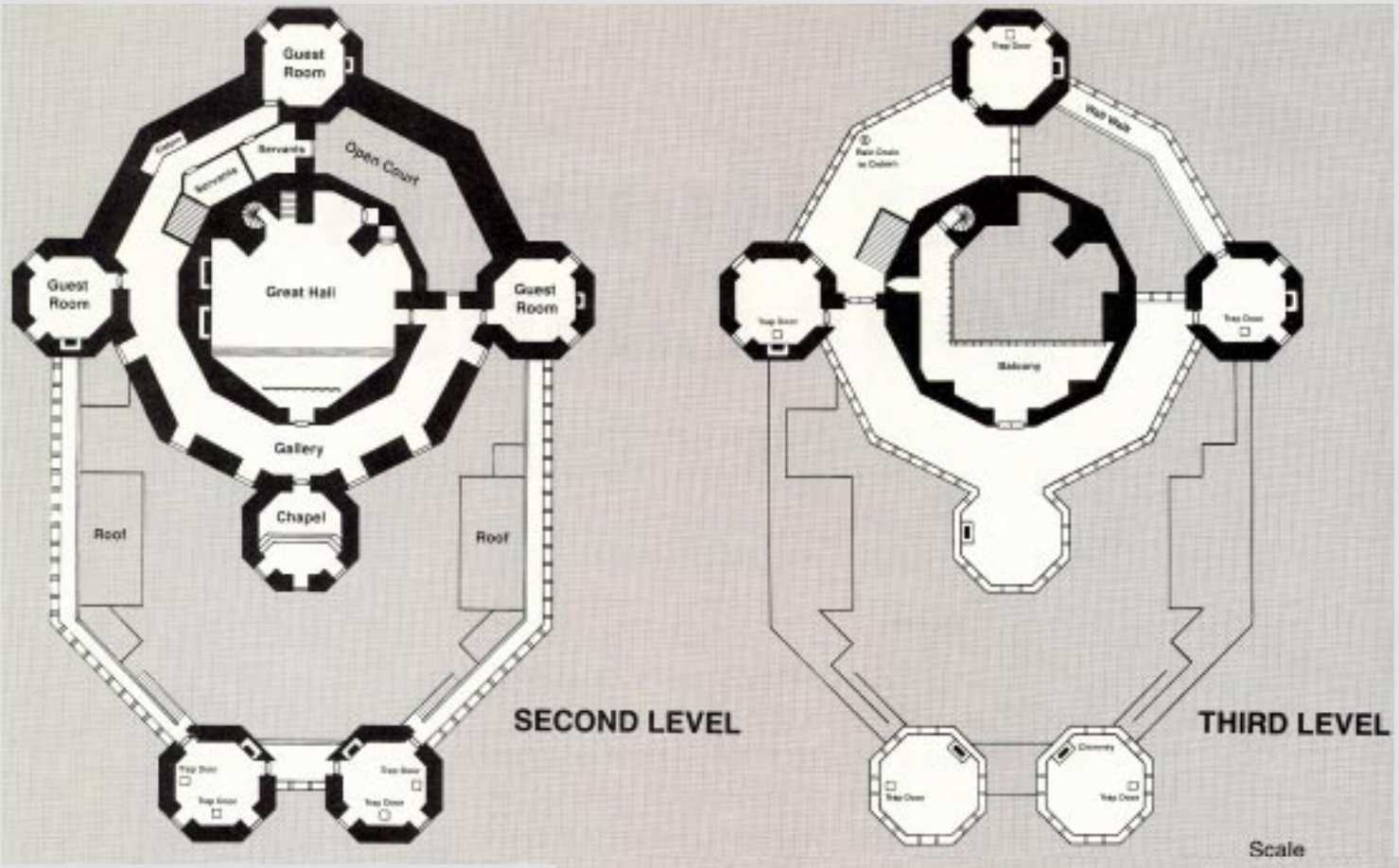
Goldworthy Castle gets its name from the expression, "worth its weight in gold." It was designed to be a small, almost impregnable fortification, and all other considerations were subordinated to this purpose. It is the type of castle that would probably belong to a warrior noble, such as a middle-level baron or count. Considering the overall worthiness of its design, it might be a royal castle commanded by one of the king's lieutenants-in-chief or generals. Not many nobles would be able to conceive of and pay for the construction of this little gem. Unless it were very old, one would expect to find this tough little castle in an area newly conquered or very close to a possible enemy. Goldworthy has no frills that would mark it as the center of a pleasure estate. Its purpose is military, first and last.

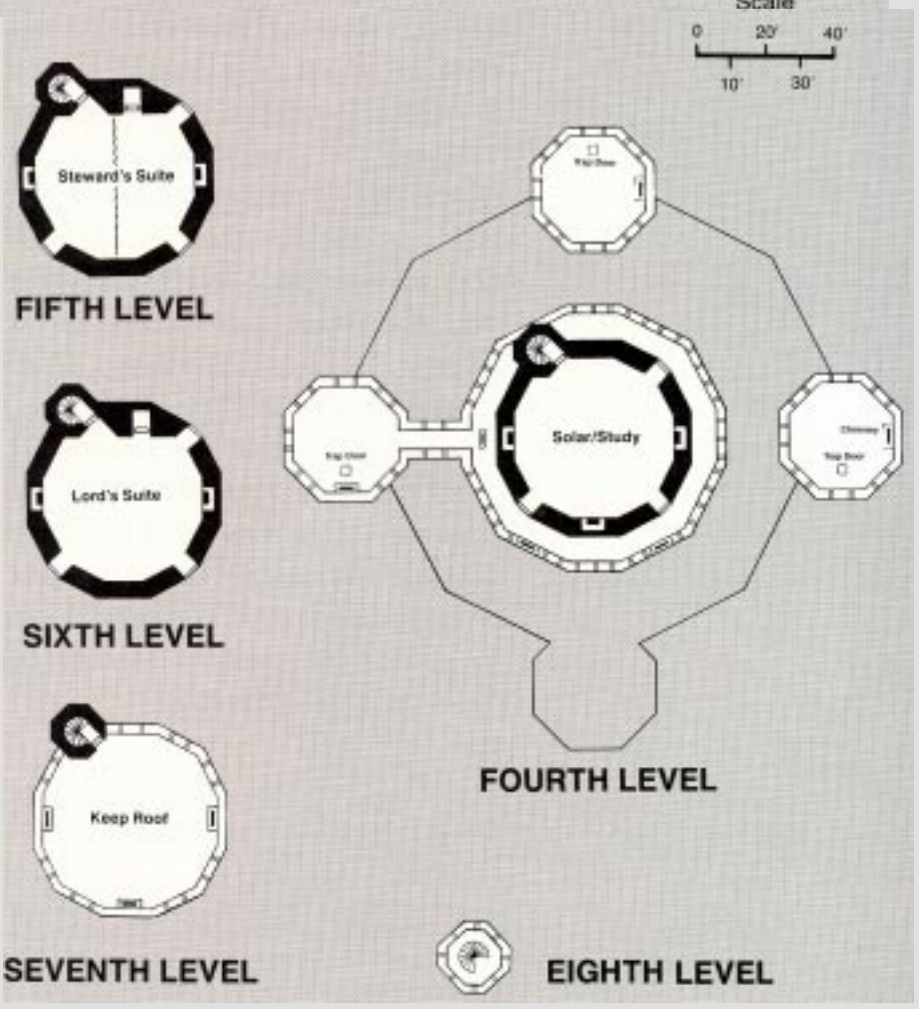
The castle itself sits by the course of a river, which gives it a command of river traffic. It is surrounded by a moat approximately 20' wide and equally deep. This moat is connected directly to the river by a canal, thus insuring that the moat does not stagnate. If you wish, you could place weirs in the canal, thus insuring that the moat does not stagnate. You could also place chains across the canal to keep shipping away from the castle proper. There is a small bailey (open area) between the central keep and the gate. The gate is commanded by flanking towers and is penetrable only by a drawbridge. The central keep itself rises out of a girdle of stone, which connects it to four towers, which also command the moat and the curtain wall. Anyone forcing one's way into the bailey must then penetrate the girdling forebuilding and run a dangerous gauntlet up a curving stairway to enter the keep itself, whose only entrance is from the forebuilding roof. However, the defenders within the keep have almost unlimited access to every part of the castle from within, while the attackers are channeled rather neatly to their disadvantage up the stairway.

The two gate towers (Northgate and Southgate) are mirror images of each other. They are each three stories high, with flat timber roofs floored with slate, surmounted by crenellated battlements. Arrowloops at the basement (ground level) and first-story level, and shuttered windows at the second-story level command the entryway. Between them is the gatehouse, which consists of a barred double door on the outside and a portcullis worked by a winch on the first story on the inside. Access to the upper floors is by way of trapdoors with ladders. The drawbridge is not of the counterweight type, but is drawn up by great chains set in the gatehouse wall on the second story. The second story of the gatehouse is also its roof, and there is a parapet on the bailey side, overlooking the inner approach. In time of attack, this area would be hotly defended, especially by archers.

The bailey is an open area of packed dirt enclosed by the gate, wall, and keep. Various wooden outbuildings are built into the wall's inner face: a smithy, whose forge's flue is built into the keep wall; the castle well; a stable and barn, each with an upper loft; a kennel for dogs; a mews (for hunting falcons); and a small one-story house for the grooms and such who attend to the animals. Open stairways lead up the side of the walls to the battlements. The battlements alternate crenellated arrowloops for archery with waist-high parapets for hurling objects down on foes.

Surrounding the central keep is the forebuilding and its towers. The inner gate is in the north corner of the forebuilding, and its approach is commanded by various arrowloops as well as the heights above. There are two massive, barred, double doors that lead into an open court on the northwest of keep. Invaders must traverse the open court under fire from above to reach the western doors, which give entrance to the forebuilding itself. Once in the forebuilding, there is a long stairway ascending the southwest face of the keep, with inner arrowloops to hinder ascent. This stairway leads onto the open roof of the forebuilding, where another gate





between Highgate Tower and the keep bars further entry. This barred double door must be forced, only to reach the eastern face of the keep where yet another barred double door forbids entry to the Keep itself. Note that the stairway is completely closed off from the rest of the castle. It is strictly a one-way proposition.

The door to the keep opens onto a balcony above the great hall. Directly opposite are high windows which let in light. Descent is by either jumping over the balcony railing to the hall 15' below or by descending the spiral stairway in the southwest corner of the balcony. Either way, one is inside the castle at last. The great hall is the center of the castle, and communicates with all its parts, allowing the defenders to quickly run to meet any threat, without having too many people at the wrong place at the wrong time. It should be noted that the dungeon in the Chapel Tower receives its light only from a sloping window shaft coming down from the first story, where it is strongly barred.

Despite its forbidding nature, Goldworthy Castle is a very livable place, with conveniently placed window shafts, adequate quarters for its lord, and a capacity to house a fair number of troops and retainers. Ω



Your Home Is Your Castle

And there's more to castle-owning than meets the eye

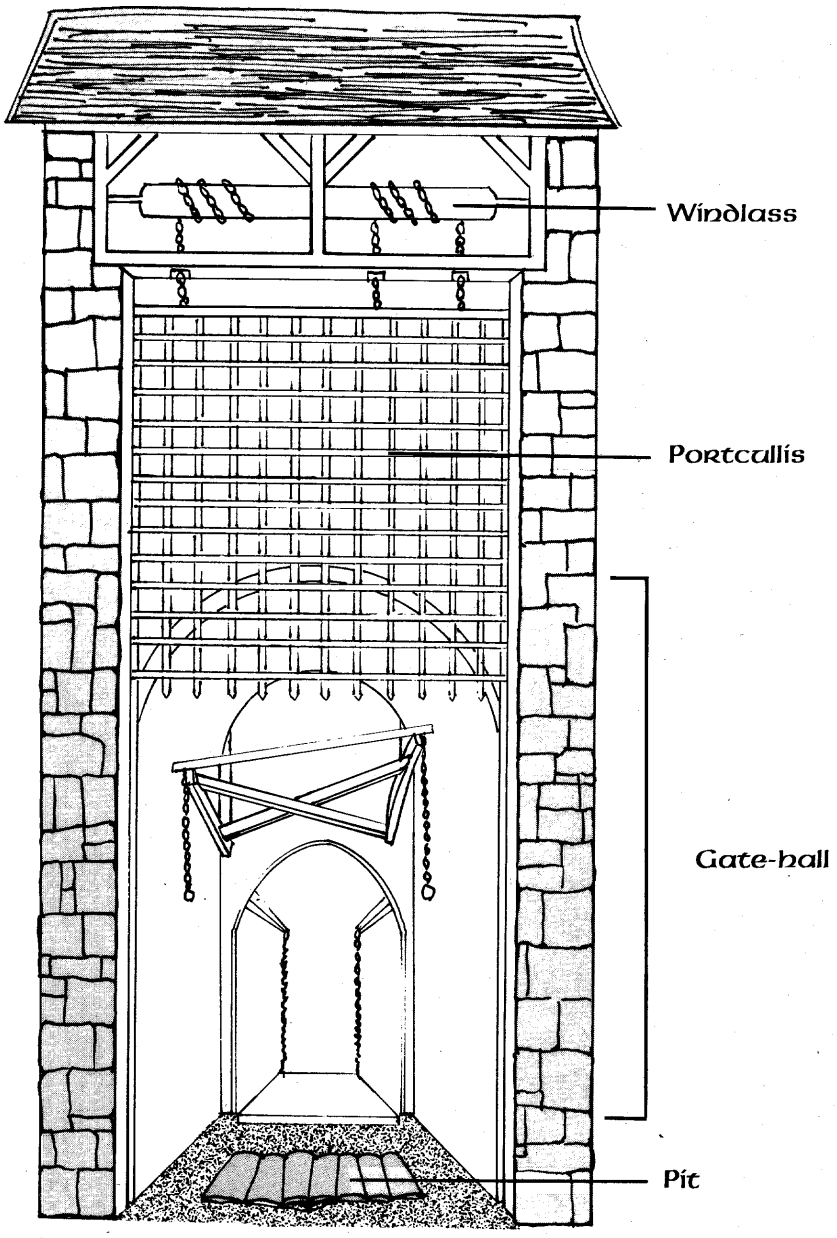
by Patricia Cunningham-Reid

The adventurers huddled at the bottom of the castle wall. After making it this far without being seen, they were reluctant to turn back. But how would they get in? Byrnel the thief looked up the wall as the druid Ralt Gaither silently reviewed his list of spells. The magic-user Sharla considered once again the wisdom of taking the castle by force. That's what the warrior Niwatch wanted to do, she knew, and she had some spells that would help. But did they have what it would take? The castle would have between 20 and 100 people inside. Could her magic missile hit someone at the top of the castle wall? Could a stone shape spell cut a hole in the base of a castle's wall? The prospects weren't promising.

The architecture of and lifestyle surrounding European-style castles can be of vital importance to player characters, primarily because the castles PCs encounter in fantasy games are likely to be built with some of the same features. Druids might be interested to know that the *stone shape* spell will not put a hole completely through a castle wall. Rangers should understand the slim chance of hitting someone at the top of a wall with an arrow. Scouting PCs would be interested to know what a moat might contain before they swim across it. Castles can be held by a handful of men against an army; fighters need to understand how this is done before they storm the walls,

The following material is largely drawn from historical sources on castles. The use of magic in gaming, even on a small scale, might produce drastic differences in the ways castles are built, maintained, and attacked.

A fortified entry, from the inside



What is a castle?

A castle is not merely a building surrounded by stone walls. A castle is built both for defense and as a residence for its lord and his family. It is this dual purpose that sets the castle apart from a fort or manor.

To provide for the castle residents, however, the castle is also an estate and has land that is farmed by the local peasants. It serves as the local government and is a social center for the countryside, as well as the barracks and residence for local knights, hired guards, and their families. The castle is the home of the local blacksmith, armorer, carpenter, and miller. The only prison for the area is here. All forms of recreation, from tournaments to fairs, are located either within the castle walls or just outside them. All education is located in the castle, including reading and writing, training to become a knight, and apprenticeships to various trades. Not all villages have a church, but the castle might have one or two chapels and the only priests outside of monasteries and cities. The castle is, in short, the center of all local activity.

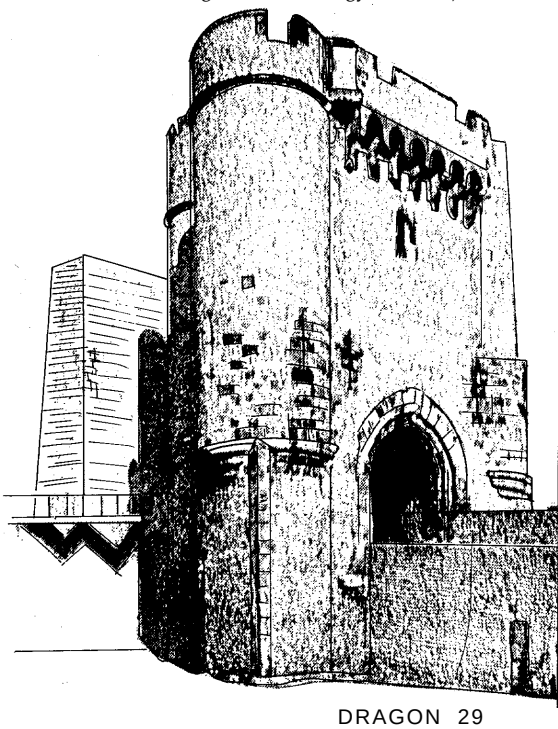
Often, castles are pictured hanging onto a cliff edge, offering a romantic look at the sea and countryside. The location of the castle is not, however, chosen to provide a pretty view. Castle sites are selected with care. They are placed to guard or protect an important seacoast, mountain pass, road, river, or city. Particularly fertile farmland might also warrant a castle. The more important the site, the bigger and better defended the castle.

Castle residents

A king might own many castles. He and his retinue might regularly travel from one castle to another to check on the management of the countryside, overhear major problems in the area, and prove his sovereignty. With the king in residence, castle life bustles — entertainment, housing, and fine meals are required for dozens of extra people. This often requires the temporary services of most of the neighbors. When the king moves on, the castle employees are left to clean the rooms and moats, replenish all supplies, and pay the temporary help. The castle is ruled by a constable (called a castellan in the AD&D® game) until the king's next visit.

Although the king does not personally own all castles in his domain, his permission is required to build one therein. When conferring a title and land on one of his sons or loyal retainers, the king grants permission for him to build a castle. At such a castle, the lord is sometimes absent for long periods of time due to war or service to his king. However, the lord's family is permanently in residence.

In addition to the lords immediate family, most castles (using history as a guideline) are inhabited permanently by a constable and about 30 men-at-arms, with a chaplain, an artiller, a smith, a carpenter, and a mason, with janitors, watchmen, and other housekeepers. The lady of the castle has several maidens or waiting women, and her children are cared for by a nursemaid. During a siege, the average castle can be defended by up to 100 knights and 100 men-at-arms. Although most of these men are not permanent residents, room is available for them in case of emergency. (For more information on castle residents, see "The Care of Castles" by Katherine Kerr, in the Best of DRAGON® Magazine Anthology, Vol. IV)



Building castles

A castle is built primarily using local labor and materials; sometimes the labor and materials are actually paid for. The castle is funded through taxes placed upon the local inhabitants who, the lord often claims, are safer due to the castle's presence. (Which inspires the question: Why would someone attack the peasants if the castle isn't there?)

Building a castle is expensive. It cost £7,000 to build parts of the hold and outer wall of Dover Castle, at £1,000 a year. The king who built this castle paid for it from his income, which was about £10,000 a year. To give a better perspective of how costly this was, consider that a knight in medieval times could live comfortably on £10-20 a year.

Building and maintaining his castles can be a king's largest single and continual expense. The AD&D 1st Edition *Dungeon Masters Guide* (pages 106-108) and the D&D® *Master Players' Book* (page 28) have information on the costs of building a castle, but a DM allowing a character to build one should evaluate these expenses carefully against the type and size of castle desired.

Originally, castles and forts were built of wood. In warfare, these structures didn't last nearly as well as their stone counterparts, but in many places stone was scarce and wood was readily available. Also, stone had to be cut without the use of the tools we have today. Hand-cutting rock is neither easy nor quick. As a result, castle construction should take place from spring to fall, and one stone building may take around five years to complete. Because of this, most castles are a combination of wood and stone. The buildings that are not directly related to defense are usually of wooden construction (such as the chapels, smithies, and kitchens). Stone buildings are built from sandstone, flint, granite, and sometimes limestone.

The inner and outer castle walls circle the castle and are usually three layers thick, designed much like a sandwich. A fill of gravel, dirt, and pebbles separates the layers of large stone blocks. A good stonemason would be able to fit the stones together leaving very few cracks.

Most castles start as small motte-and-bailey castles, as detailed in the following section. However, throughout history, the needs and purposes of castles changed; as the need for a stronger, larger, or more comfortable residence grew, so grew the castle. If built on the location of an old fort or castle, the original building was sometimes used as the base for the castle keep. Additions would be built around the outside of the castle, and the keep would be used as a residence while the newer sections were completed around it.

Castle construction

Basic castle construction starts with the motte-and-bailey castle. The motte is a hill or mound, either man-made or natural, upon which the main building or keep is built. The surrounding walled courtyard, called a bailey, provides protection for the keep. If the motte is man-made, the keep is usually wooden, as the motte is not strong enough to support a stone tower. For this reason, early castle designers frequently built castles on flat land with an above-ground basement, which was then surrounded with dirt for a man-made motte.



Stairway to the Great Hall

A man-made motte has several advantages. First, it can be built anywhere. An important site can have a motte-and-bailey castle built right next to it, as the lord does not have to look for a natural motte. Also, the motte can be created in any shape or size, depending upon the surrounding ground. When digging the ground for the motte, a careful designer may also create a moat. A man-made motte is usually 50-120 high and 50-300' across, with steep sides. If a natural hill is used, the castle is designed around its size and shape.

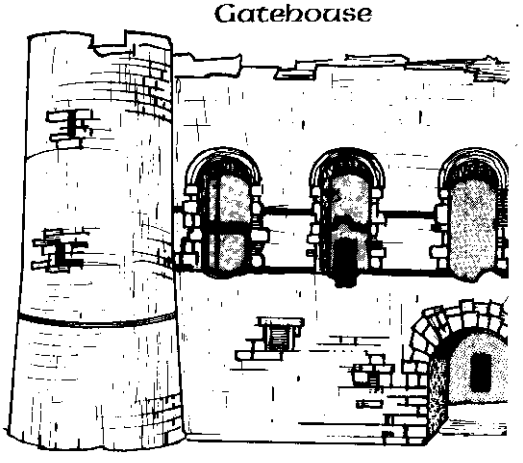
The growth of a castle is not always anticipated with accuracy, and the site for each castle is not always determined by the flatness or size of the ground on which the castle stands. Thus, each fort grows as the land around it allows, and very few castles have common layouts. Each castle is unique, fitting into the needs and whims of its lord and land. Despite this, castles do have some common structures, such as outer walls, an inner building, and fortified entrances. As architecture was studied more by the castle designers, more advanced designs were introduced — not to make the castles look better, but rather to make them more defendable or livable.

Although the castle is mainly a fortress, it must be flexible and be able to sustain life within it year-round. Most buildings and rooms are designed for as many uses as possible. Rooms are located in the great hold, around the inside of the palisades, as part of the gatehouse building, or as small separate buildings.

Although it is easy to romanticize about castle life, in reality it was and is quite grim. Castles are often cold, dark, dank, and drafty, and give little or no privacy to the tenants. Comfort in a castle means having a room with a fireplace, covered windows, and maybe some tapestries on the walls to block drafts and offer insulation. Chairs and sofas are frequently ornate but not comfortable to sit in. Lights are kept lit in the main rooms but not in others, and seldom in corridors. Even in daylight, a scroll or spell book will be difficult to read unless the reader is standing next to an arrow slit of an upper-level window. (The advantage to this, of course, is that thieves have little trouble hiding in shadows even in the main rooms and halls.) Magical light would be of exceptional help. Straw is used instead of carpets and is replaced only once or twice a year. In the Middle Ages, clothes were rarely washed and were worn until they rotted, and people neither bathed nor washed for fear of catching their death of cold or disease. Marriages, as with all jobs, were arranged and planned by the lord or king to benefit the castle or country as a whole. Superstition ruled the peasants, as well as many knights and nobles. Individual desires of a castle's people were of little concern.

The hold

The hold, originally called the donjon or keep, is the innermost section of the castle. It is a miniature fortress in itself. In fact, when a castle is built around a fort,



Gatehouse

the fort often becomes the hold. In castles without a separate hold, the gatehouse is frequently built with several stories to provide rooms traditionally found in the hold.

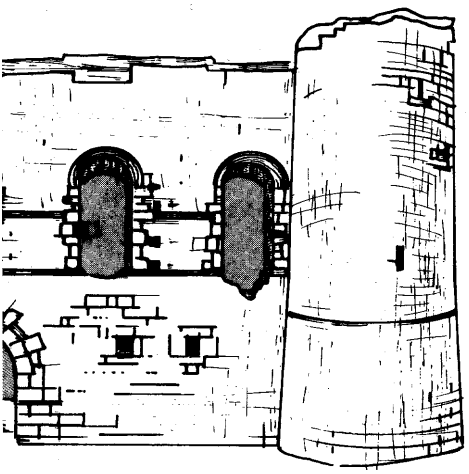
The hold is used during peaceful times for the residence of the lord and lady, as well as most of the castle staff. During war times, the hold is a last resort for the defenders. Consequently, the hold has to be independent from the rest of the castle in case of siege. A well and provisions must be available. Foodstuffs — including salt for preserving meat, livestock (or preserved meat), ale, cheese, beans, oats (for the horses), charcoal, and firewood (for cooking and defense) — are stockpiled and monitored by the lady of the castle. (Picture the keep during siege — the first floor filled with lowing cattle, bleating sheep, and clucking chickens. The noise might not be too bad at first, but imagine the smell after a couple of weeks with no fresh straw!)

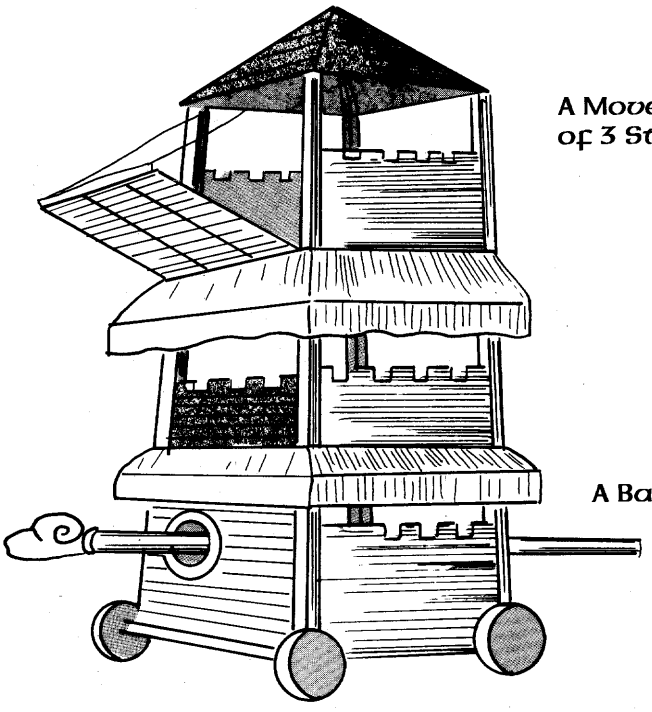
As time goes on, the demand for comfort grows. Consequently, additions to the castle might include more comfortable residences, and the royal family might move to a separate building within the castle walls. Frequently, the old residence in the donjon becomes a prison for higher-class prisoners.

Some of the later historical castles were designed to include a prison. These prisons were moved underground (hence, the evolution of the name from "donjon" into "dungeon"). However, the higher-ranking prisoners were still kept in an apartment rather than a dank, smelly prison. This was especially true of women captured as hostages.

The hold is a series of rooms and floors, usually with a great hall and a kitchen on the second floor. Kitchens are used during the day for cooking and at night for the bedding of the kitchen workers or the female castle staff.

Many holds have a front building that controls access. The front building contains a guardhouse on the first floor and stairs or a ladder going up to a second guardhouse, which leads into the great hall. The first floor has no exterior doors. (This makes going out for a stroll a real excursion.)





A Moveable Tower of 3 Stages

A Battering Ram

The great hall is used during the day by the majority of the residents for all meals; it is also used as a meeting place for the lords court (often for dispensing justice to the general populace). At night, this room beds most of the male castle staff. During celebrations, the straw on the floor is changed, the tables are scrubbed, and banners are hung around the walls. Unfortunately for most inhabitants, celebrations are infrequent.

The great room has a well and a privy chamber (the toilet). The privy chamber consists of a long-passage going almost through the entire outer wall. A hole in the floor lets waste drop down outside into a moat or ditch.

Apartments or sleeping chambers fill most of the second floor and are reserved for the lord, the lady and her maids, their young children, their nursemaids or servants, special guests, knights, and house officials. Each apartment consists of one or two connected rooms. The lord and the lady usually have separate apartments. The castle lady and lord each sleep with a servant at the foot of the bed.

The women's dorm is also located in the hold. This dorm contains one or two rooms reserved for the lady's maidens or waiting women, and it is used during the day by the lady and her gentlewomen for sewing, weaving, spinning, and socializing. At night, this becomes their common sleeping area.

Most castles also have a solar, a private room that resembles a study, reserved for the castle lord. This is located in the great hold on either the first or second floor. The solar is sometimes a part of the lords apartments but is frequently separate. Because the solar is the lords retreat, it is often more comfortable than the rest of the castle.

In addition, towers are usually located at each corner of the hold. These contain circular staircases, privy chambers, and small guardrooms. The towers might also be topped with turrets.

Walls and baileys

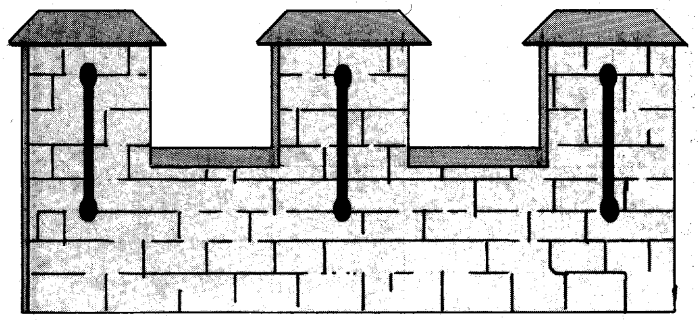
Sometimes, the hold is built against the outside wall (the palisade or curtain), but often the hold has an inner bailey (sometimes more than one) and outer bailey. The bailey, also called the ward, is the land surrounded by a ring of walls.

During peaceful times, the inner baileys are used for flower, herb, and vegetable gardens. Frequently, the outer bailey is very narrow, consisting primarily of a ditch. When a larger bailey is available, it is used for sword practice, as a marketplace, for smithy work on hot days, or for various other activities.

A series of buildings are often built into or against the walls of the inner bailey. These buildings might include a smithy, a mill, the stables, one or more chapels, a larder, schools for the pages, barracks for the men-at-arms (for a lord constantly worried about sieges), storage rooms, a cobbler's shop, a brewery, a hospital, a bakery, a tailor's shop, and so forth.

These inner walls are usually taller than the outer palisades, but they are just as strong and with all the outer-wall defenses. The inner wall has one primary gate between the inner and outer baileys. This is sometimes a simple door, but it is more frequently a series of gates.

The base of the wall is often over 20'



Crenelles and Oilets

thick and narrow toward the top. Most walls, however, are between 10-12′ thick. The walls are up to 40′ high. Inside the castle, all walls are propped up with wooden supports.

Castles and warfare

Castles might be attacked by a king's army when a lord becomes disloyal, or by an invading army whenever the army gets restless or the invading leader becomes greedy. An attack on a castle is an attack on its constable and lord. No one gets to be either a lord or constable without frequently proving himself to be a strong and resourceful leader, so any group attempting to overcome a castle should assume that the residents are smart, strong, and eager to win. Most castle residents realize that losing the castle means losing their home, family, and money, if not their lives.

Many medieval castles started as simple affairs with minor defenses, but as the art of war developed, the art of castle defenses also developed. Most of a castle's defenses are built into the castle, rather than provided by knights and men-at-arms. Because such defenses can be rather awesome, small groups of attackers rarely attempt to lay siege to a castle, instead preferring to infiltrate during a fair or on market day, or else stage a commando-style raid under darkness.

Laying siege to a castle is the primary tactic used by armies to overcome it. Cut off from all supplies, an ill-prepared castle will not last long. However, a siege is a strain for everyone involved, defender and attacker alike.

The knights in a castle under siege are usually either hired by the castle's lord or work a specified number of days per year in payment for their fiefs. Knights can get very expensive, though. Worse yet, the peasants in the surrounding countryside usually expect the castle's lord to take them in and offer them shelter in wartime. This gives the lord a great many mouths to feed and very little space or privacy in which to work. Therefore, the lord is interested in keeping a siege short. (A heavily armed castle means either the owner is expecting a siege, is preparing for battle, or is very rich.)

Things are little better on the other side of the wall. An attacking army needs to be two or three times as large as the defender's forces because the attackers have no walls or buildings to protect themselves. These men are hired by the attacking lord and have to be paid well to keep them from deserting. At planting and harvesting times, and in bad weather, the attacking lord might find his army dissolving around him.

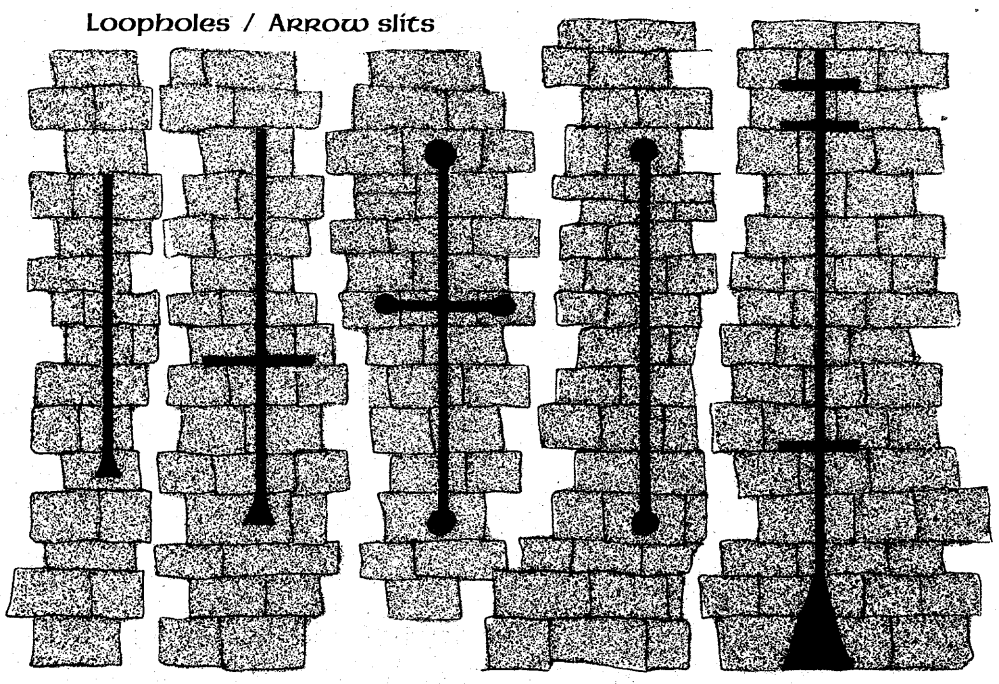
For these reasons, both the defenders and the attackers want to keep the sieges as short as possible. To ensure this, the attacker starts by requesting that the castle lord surrender — this request is sometimes sent in a letter to the castle before the attacking army has even gathered. The lord usually refuses, as battles are loved by most lords (and surrendering would leave him and his family both homeless and penniless).

Once the surrender is refused, the attacking army is assembled, approaches the castle, and destroys all crops, cattle, and cottages along the way. This is meant as an insult to the lord who is responsible for the well-being of his people and land. Once at the castle, the army surrounds it, attempting to cut off all escapes and supplies. The army leader then parleys with the castle lord. They usually discuss their reluctance to give up, whether either side expects reinforcements in a short time, and the season and weather (for the sake of war, not for the sake of conversation). If reinforcements are expected, the two might agree to siege for a specified number of days or weeks. If the reinforcements show up by then, the siege ends under the assumption that the side receiving the help would win. If no reinforcements are expected, or if the two sides cannot agree on a deal, the attack begins in earnest.

The lords castle, however, is designed to shelter and protect his own family and retainers, not the entire countryside. His wife or the castle constable is responsible for insuring that enough livestock and grain is available for sieges. However, if the defending lord sees that his resources of food are getting low, he sometimes sends the peasants out of the castle. If the attacking leader lets them through his army lines, they wander the country looking for shelter until the siege ends — their own homes having been destroyed by the army. If the army leader does not let the peasants through, they are caught between the two forces, completely defenseless.

Offenses

Bows and crossbows: A castle can be cheaply and easily attacked with the use of arrows. These can be shot from a distance, and the bowmen do not need extensive training or skills — that is, they are cheap to hire in comparison to knights.



Bores and picks: Castle walls are usually built out of stone. A pick or bore can be wedged between the stones to pull them from the outer layer of wall. Once the middle layer of rubble is cleared away, the bores and picks can work on the inner layer of wall, creating a hole big enough for the knights and bowmen to gain access to the castle interior.

Battering rams: A large tree trunk can be swung at a wall or gate, causing the obstacle's gradual weakening and the eventual appearance of a hole in the defenses. The ram can be held by men or else hung from a frame by ropes or chains, to be swung with greater ease.

Tunnels: A tunnel is often dug under the moats, ditches, and castle walls. Tunneling is one of the most feared offensive tactics, as this often causes the entire wall over a tunnel to crack and fall. Also, once the tunnel is well started, the defending army can rarely stop the tunneling.

Machines: Stone-throwing machines are commonly used against castles. They can also be built on top of towers for added advantage. These machines throw stones at the wall to weaken it or into the castle to demoralize the defenders. Some machines might be used to throw primitive types of chemical explosives.

Fire: Older castle buildings are frequently made of wood. This makes fire a perfect offensive weapon. Fires can be started by using burning arrows or large throwing machines that hurl burning masses of pitch.

Towers: Frequently, the enemy force builds towers of wood (called belfries) to use against the castle. Used at a distance, belfries can hold a large complement of archers to shower the-castle interior with arrows. Belfries can also be used to spy on the castle inhabitants, or machines can be mounted onto the towers to throw stones at the castle walls, at the castle's stone-throwing machines, or into the castle itself. The belfries are more useful at close range, however, as men can quickly climb from a belfry over the castle walls. These towers can simultaneously protect miners, borers, men with picks, and other wall-workers. Building towers requires lots of skill, tools, and materials.

Work shields: Similar to the towers, great wooden shields can provide attackers with cover while they attempt to overcome the castle. Miners and such usually have them.

Defenses

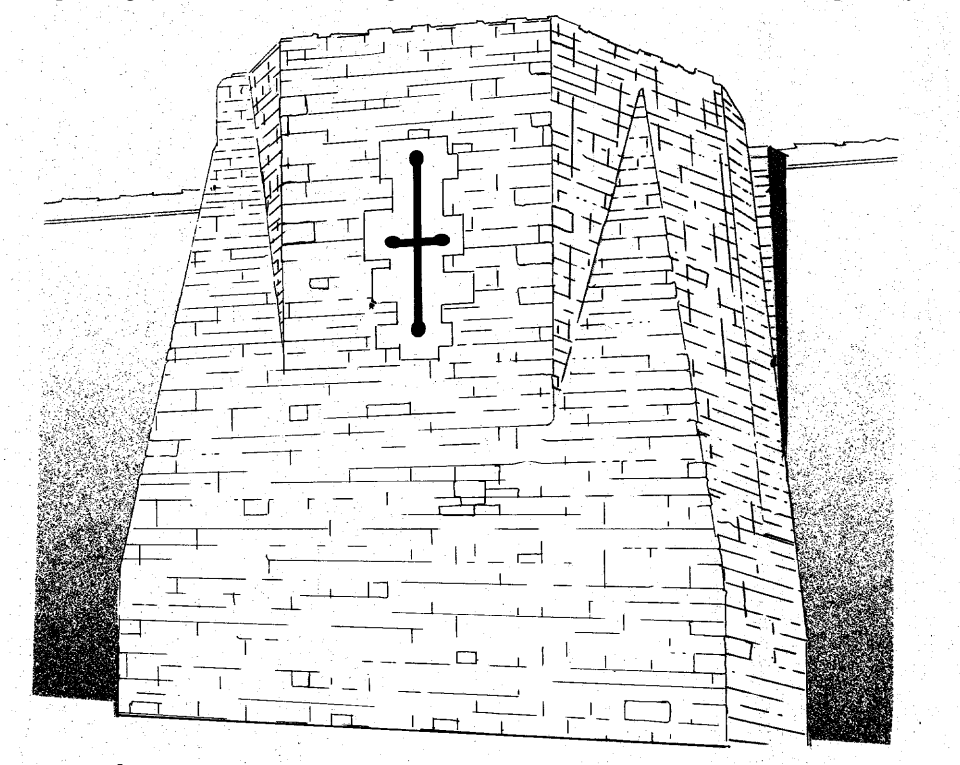
Cleared land: The first defense for any castle is early warning of the approaching army. Clearing the land for approximately 10 miles around the castle makes it easier for castle inhabitants to spot oncoming forces. Ten miles is a general figure based on the distance a man can ride in a day and still get back before dark.

Ditches and moats: A castle commonly has a series of ditches and moats surrounding the castle walls. Before the attackers can scale the walls with ladders or bore holes through the walls, they have to get over the ditch by either filling it in, carrying their weapons over it, or by building small bridges across it. Ditches (and especially moats) make tunneling more difficult, as the tunnels have to be deeper and longer, and the chance of collapse is greater. To hinder crossing parties, the ditches are often filled with thorns and rocks. Moats are frequently filled with stagnant water and also serve as the dump for the privies. (PCs may wish to think about that before they decide to swim across!) Other moats may be filled with swiftly flowing water from a nearby river, thus making swimming across them difficult.

Motte: As a defense, the motte offers the defenders a greater firing range. In addition, the enemy is forced to struggle uphill, giving the castle residents a better view of the enemy army. Furthermore, any towers used against the castle are built to accommodate the hill's slope. What the motte is made of, however, is also important. If the hill is man-made, tunneling is much easier for the attackers.

Outer walls: The outer walls are the first form of defense that allow the castle inhabitants to attack back. While attackers are held back, defenders can shoot arrows, drop stones, fire war machines, or use other attacks against them. Such walls are often very thick at the bottom and narrow toward the top. This extra thickness at the bottom, called a plinth, makes it more difficult for bores, picks, and battering rams to penetrate the wall. The plinth also serves to ricochet stones that are either dropped through holes above or thrown by the attacker's war machines, often splintering and bouncing into the attacking army. (And remember the *stone shape* spell?)

Baileys: The narrow size of many outer baileys narrows the number of large weapons that can be used against the inner walls. These baileys each usually consist of a ditch and a narrow pathway that leads to the gatehouse, forcing any attackers into single file and limiting the number of attackers able to reach the gatehouse simultaneously.

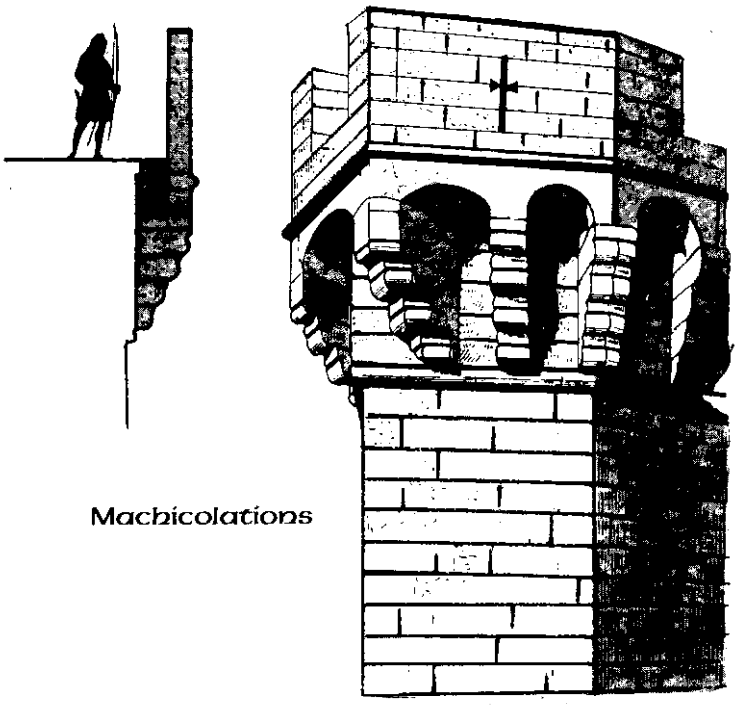


An arrow slit in an outer wall tower of a castle

Inner wall: If an enemy manages to breach the outer wall and is not driven back, the castle tenants retreat behind this secondary wall. The attackers are then caught in the outer bailey like sitting ducks until they are either killed by the defenders or are able to overcome the inner wall.

Battlements: Both the inner and outer-walls, as well as the towers and keep, have walkways (parapets) and battlements built on the top. The battlements are designed to give the defenders a clear view of and shot at the enemy without exposing themselves to return fire. The crenellations, the open part of the battlements, are used by bowmen or siege machines,. They also serve as lookout points for viewing the countryside. The merlons, the stone part of the battlements, are used for cover. Some castle walls also have swinging pieces of wood covering the crenellations.

Putlogs: Just below the battlements, some castles also have putholes— square holes into which putlogs are fitted. The putlogs project out over the edge of the wall, and sheets of wood can then be placed on them. Gaps in the wood are



Machicolations

used for dropping things onto attackers far below.

Attack slits: Slits are built into the walls at various levels. Vertical slits are used by bowmen; cross-shaped slits can be used by either bowmen or crossbowmen. Smaller slits, known as meurtrieres or murder holes, are sometimes placed near the gateways. They are used for shooting arrows or for pouring water on flaming gates.

Towers: The towers in a castle's palisade are often 75′ tall. They are connected to the walls with doors or openings in each side; these openings allow men to move quickly from one part of the wall to another. A tower also gives the guards a complete view of each adjacent wall. Because these towers project out from the walls, men in the towers can shoot arrows at enemies on the wall or at its foot, yet remain well, hidden from return fire.

Breaking up a wall by placing a tower every so often also makes the wall easier to defend in case a part of the wall is breached. Smaller sections of wall are more easily defendable and give the enemy less of a hold. Often, a small bridge connects the wall and tower. This bridge may be removed if a section of wall is about to be overcome, thus isolating the tower.

Towers frequently have roofs which are also used as defenses. These roofs have overhangs, called hoardings, containing holes used for dropping flaming bacon and fat, stones, or anything else on hand. The roofs are also a danger, however, as they are usually constructed of wood and are flammable.

As an alternative to wooden hoardings, stone machicolations may be built. A machicolation is the top part of a tower, having walls that project out from the lower walls of the tower. Around the edges of this construct are several drop holes. Stone machicolations won't burn, but they are difficult to build and are far more expensive than wooden constructs.

Circular or polygonal towers are designed without sharp angles so they cannot be weakened by bores or rams. Weapons have a greater chance of glancing off walls of this design, thus harming the attacker. In addition, ladders will not lean as easily against a rounded tower.

Some towers also have turrets that provide an additional height for overseeing the battlefield and firing down at the enemy. The turrets in Dover Castle's hold, for example, rise 12′ above the tower tops.

Gate and postern: For many of the oldest castles in our world, the weakest points of defense were the gatehouse and the postern (rear gate). For this reason, a lot of time was spent designing special reinforcements for the gates. Through the use of a combination of these defenses, the gatehouse in many medieval castles eventually turned out to be the strong point of the defense system. Any group deciding to forcefully enter the castle via its gatehouses should think carefully. These defenses include the drawbridge, the barbican, the portcullis, and multiple gates.

Drawbridges: A drawbridge over a ditch or moat makes it harder for the enemy to get into the castle. Nonetheless, the bridge does not take long to smash down and replace with boards. As an extra protection, the drawbridge may be built like a seesaw — when raised, the castle-end of the bridge drops into a pit in the gatehouse that is normally covered when the drawbridge is down. The pit creates a bit of a problem in daily living, but it serves a useful purpose as a hurdle for attackers to overcome. The mechanism for lifting and lowering the drawbridge requires a separate room next to it.

Barbican: Located in front of the gatehouse, the barbican is usually two parallel walls designed to force the enemy into a narrow passage a few at a time instead of en masse. Weapon use is restricted in these narrow passages, allowing the defenders to shoot arrows and throw fire at the onrushing enemy. Some barbicans also include a sharp angle to make it harder to use siege machines or long-range weapons against the gates.

Portcullis: This is an iron grating that can be raised or lowered quickly, providing an additional defense for castle inhabitants. Although arrows can be shot through this gate, men are unable to get through it. The bottoms of the portcullis bars are often sharpened to stop people from trying to slip underneath the gate as it falls.

Multiple gates: Some castles have up to four separate gates of various types that must be passed to get into the outer bailey. The space in front of each gate is guarded by towers. The enemy can be shot at through the murder holes and arrow slits as the men crowd into the gap between the gates.

The gate and postern are an important consideration for adventurers. Not only is getting in difficult, but fast getaways could also present a problem.

Staircases: Most staircases in castles are circular for two important reasons. First, a circular staircase takes less room. Second, on a circular staircase ascending in a counterclockwise direction, a right-handed swordsman climbing the staircase is impeded by the center post (- 1 to hit), while the swordsman coming down the stairs has no such disadvantage.

Tunnels: Sometimes a castle is built with tunnels that lead out of or to other parts of the castle. Many times, however, the use of these passages backfires; if found by the attackers, a tunnel out of the castle can also be used for getting in. A group searching for a tunnel has a 25% chance per turn of finding it (if they are aware that a tunnel exists and if they know of its approximate location); the chance of finding a tunnel when the searchers are unsure of its existence or location is 5% per turn. These figures may be altered to suit special circumstances, such as the use of secret doors or illusions.

War machines: Built on top of the towers, war machines are used to throw stones or other handy objects on the enemy. This is also a good way of getting rid of waste materials during a siege, an early form of germ warfare (in several medieval sieges, dead animals were used). These war machines, similar to the machines

used by the attackers, are not very mobile and are usually made of wood, so their usefulness is limited.

How defenders defend

In historical sieges, a castle could be guarded with as few as 10 knights and 40 men-at-arms. Usually, however, the number of each was closer to 100. While enemies are busy finding a way over or through each defense, the castle inhabitants can fire flaming arrows or use stone-throwing machines against them. (Damage from a flaming arrow equals the arrow's damage plus 1-2 hp fire damage. Check the saving throw of cloth vs. normal fire, as shown on page 80 of the DMG, to see if the victim's clothes catch fire.)

If the gatehouse looks like it is weakening, large buttresses shaped like thick mattresses are lowered over the wall to protect the gate (or weakened sections of wall) from a siege machine or battering ram. Men-at-arms can also drop large fork-shaped tools on ropes from the walls in attempts to catch bores or battering rams.

The knights of the castle often try to attack an enemy army before it reaches the castle walls. If the castle has a postern or secret tunnel, the knights might also perform this type of attack during battle, making sudden raids.

Application to gaming

How does this fit into a game? Well, the lord may build defenses to his heart's content, but he might still have difficulty in keeping his castle. For example, PCs may come along, and with the help of a few unhappy servants, toss the lord out into the snow. Just as no castle is completely filled with bad guys, there will always be a bad guy in with the good (and don't forget what one rotten apple can accomplish).

The DM needs a comprehensive list of inhabitants and frequent visitors, listing the personalities and loyalties of each. Also, the number and type of people patrolling the walls is important. If the castle is expecting a siege, or if the lord has just finished some questionable dealings, the patrols will be frequent. A schedule of the patrol is helpful in clarifying if a PC group meets the patrol or not.

Which of a castle's tenants would be most bribable? Where would they be located in the castle? What could they be bribed into doing? A scullery serf could not reach the postern and leave it open, and a child would not be strong enough to raise a portcullis. However, the right bribe could leave the drawbridge down, provide the location of secret entrances, ruin the supplies, and so on. A traitor must be very careful, however; a lord will take swift action at the merest suggestion of treachery, so the chance of approaching the right person with the right bribe is pretty slim. If the PCs approach the wrong person, will the group be discovered by the lord? Nevertheless, a careful group of PCs could take over a castle without any battle, if the players do their homework. But this means that the DM must do his homework, too!

Sources for further reading

You can find over a dozen books on castles in any good library. Many of these include castle floor plans; most, however, are tour guides and give information about specific castles in England, France, and the rest of Europe. The following is a list of good reference books on this topic.

Brown, R. Allen. *The Architecture of Castles; A* Visual Guide. New York: Facts on File Publications, 1984.

Brown, R. Allen. *English Castles.* London: Chancellor Press, 1970. (This book describes many facets of castles and includes castle floor plans.)

Davidson, Brian. *Explore a Castle,* London: Hamish Hamilton, 1982. (This is a good children's book which focuses on basic castle knowledge.)

Fry, Plantagenet Somerset. *The David and Charles Book of Castles.* Newton Abbot: David & Charles, 1980. (This gazetteer serves as a basic guide to castles.)

Johnson, Paul. *The National Trust Book of British Castles.* New York, N.Y.: G. P. Putnam's Sons, 1978. (This book provides the histories of castles in England.)

Kerr, Katherine. *"The Care of Castles,"* Best of DRAGON Magazine Anthology, Vol VI. (This article describes typical castle residents.)

MacAulay, David. *Castles.* Boston: Houghton-Mifflin, 1977. (This book goes through the steps required to build a castle and explains the time sequence required in building it.)

Renn, D. F. *Norman Castles in Britain.* New York: Humanities Press, 1968. (This gazetteer has many color photos.)

Taylor, A. J. *Harlech Castle.* Cardiff: Her Majesty's Stationary Office, 1980.

Toy, Sidney. *Castles: Their Construction and History* New York: Dover Publications, Inc., 1984.

Unstead, R. J. *Living in a Castle.* Reading, Mass.: Addison Wesley, 1971. (This book describes the life of the castle tenant.)

Warner, Philip. *Medieval Castle.* New York: Taplinger Publishing, 1971. (This book provides lots of basic castle information for gamers.)

Ω



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Bazaar of the Bizarre

The magic fortress: magical items for fantasy castles

by J. Jasper Owens

In any AD&D® game campaign containing characters that reach sufficient levels to build sacred temples and dark, forbidding towers of their own, a natural avenue opens for creating magical items for use in and around these characters' homes. Castle-related magical items have an innate value awaiting them in most campaigns because of the levels of the characters who would seek them out. As prestigious devices that are neither overly powerful nor harmful to game balance, castle magical items help Dungeon Masters as well as players. In fact, DMs may use castle magical items as tools, dropping them in the paths of qualified characters in order to encourage them to build strongholds. Adventures may be built around the recovery of such items, since the logical places to find them would include ruined castles and gutted temples out in the middle of nowhere.

Table 1 herein is for random determination of castle magical items. If a DM wishes to incorporate this table into his AD&D® game listings, he can allow a straight 15% chance that a random roll indicating Table III.E.2 in *Unearthed Arcana* actually results in a roll on the castle magical-item table. Treasure rolls must be tempered with logic—for example, a fragile *mirror of travel* will not be found in a rough cavern housing trolls.

Included in Table 1 is a scroll of new spells for magic-users; a DM who does not want to include these new spells in his campaign could transfer their powers to a suitable staff or ring. The value of a stone of the well is discussed in its description. Note that experience-point and gold-piece values of *gems of detection* accrue for each gem discovered.

Illustration by Ned Dameron

Basin of the angel

A *basin of the angel* is a rare, highly prized item sculpted of precious metals. A spidery design composed of thousands of interwoven holy symbols adorn its silver base, while its copper bowl is smooth and reflective. Each basin of this type has a particular good alignment (either lawful, neutral, or chaotic), and each of these basins is sworn to a particular good-aligned deity.

Within the basin's bowl stands a tall gold statuette of a movanic deva (sometimes resembling a servant of the deity to which it is dedicated, with back arched and arms high) which pours water into the basin from a crystal vial held in its hands. The water appears and drains away magically, and the basin is always full.

Any evil being touching a basin of the angel takes 2-12 hp damage and must save vs. spells to avoid being *teleported* three miles in a random horizontal direction. The basin does not affect neutral characters or creatures, but it comforts any good-aligned being who views it or touches it, providing a 5-30% morale bonus from the DM based on exact alignment, piety, and so forth of the viewer or toucher.

Water from the basin tastes cool and refreshing to all good-aligned people who drink from it. For drinkers of the same alignment as the basin, it *cures disease* and *cures light wounds* with a single sip, once per week per person. A cleric of the basin's alignment who worships the basin's patron deity may drink of its special waters and gain their benefits as often as he likes. Still, a *basin of the angel* will not realize its full powers until a 9th-level cleric places it within a permanent shrine to the proper god. If the cleric then further conducts himself in the best manner of his religion at all times, never straying from his alignment, the following latent powers accrue to the device:

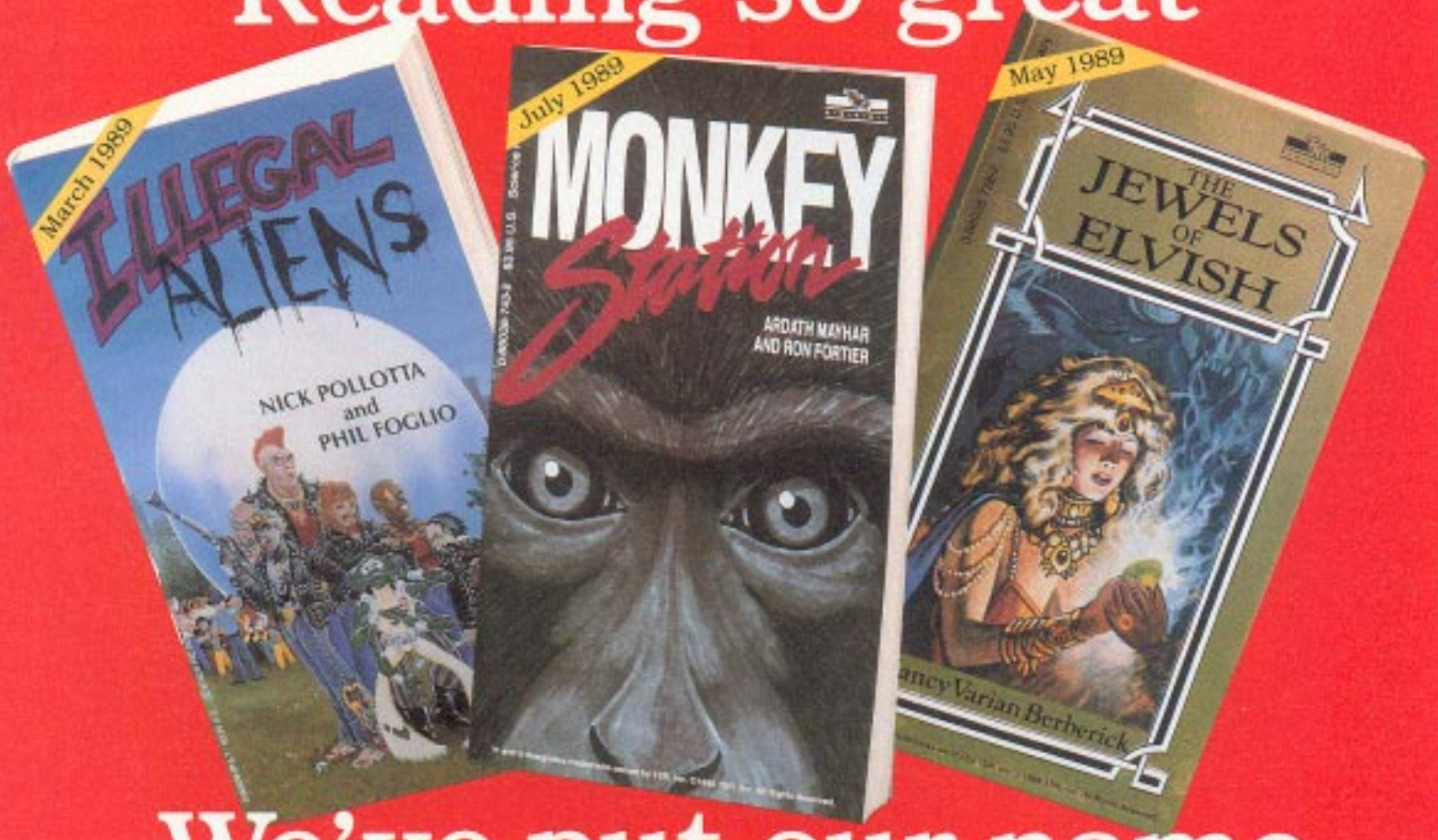
1. It radiates *protection from evil* in a 240-yard radius.

2. It causes all evil characters or creatures who attempt to enter the temple that houses it to save vs. spells at -1 or be affected as per the mage's spell *repulsion.*

3. It endows the shrine with a "guardian angel," a movanic deva of average hit points and abilities. This guardian angel appears only once, at the time of the temple's greatest need (as determined by the DM).

A *basin of the angel* is about 5' tall and 2' in diameter, and it weighs 180 pounds. It is very clumsy to carry. All water taken from

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it becomes nonmagical unless drunk within three rounds.

Basin of hidden dangers

This magical item appears to be a *basin of the angel,* even to the point of radiating a strong aura of good. However, any evil creature may handle this item with impunity, for it is actually a device built by evil gods. A *basin of hidden dangers* is constructed by forces of the Outer planes directly opposed to those who have *basins of the angel* dedicated to them. Thus, Loki may create a *basin of hidden dangers* that appears exactly like a benevolent basin dedicated to his brother Thor, and Set may do the same to a basin dedicated to Osiris.

A *basin of hidden dangers* immediately and permanently defiles any good temple it enters, simultaneously inflicting the temple's high priest with a powerful curse. Unless the defiled temple is razed, the ground beneath it sown with salt, and a new temple of at least the same size and value of the old one is built elsewhere, the cursed high priest will carry temporary defilement (lasting 10-100 years) to any good temple he enters. Furthermore, he is unable to learn any spells above third level until he receives an *atonement.* This is such a powerful curse it may only be removed by the methods prescribed above or by employing a full *wish.*

A *basin of hidden dangers* may be easily destroyed and does not "follow" a character the way some cursed items do. Note that the destruction of the basin does nothing to alleviate its curse, however.

Danleor's dungeon chains

Hundreds of years ago, there lived a great wizard named Danleor who created dozens of sets of magical dungeon chains, which he used to confine his numerous and unusual enemies. Some of these enchanted shackles have survived the centuries to the present.

Individual sets of chains vary in power and effectiveness; the stronger ones are noticeably thicker and sturdier than the weaker ones. The iron chains and shackles are built to confine any creature from hill giant to halfling size, and *Danleor's dungeon chains* weigh so heavily on a captive that he is almost totally immobilized. To determine the strength of the chains discovered, roll on Table 2.

Danleor's dungeon chains are much too heavy to be thrown or otherwise used as weapons. Anyone aside from the chains' captive may open the magic shackles, if he knows the command word.

In some of Danleor's ancient records, which are now kept by an isolated clan of elves, there is mention of strange types of dungeon chains which are particularly effective against undead, and others which are actually sized to hold larger giants. To date, however, no such chains have been discovered.

Table 1
Castle Magical Items

1d100	Item	Experience-point value	Gold-piece value
01	*Basin of the angel*	7,500	33,500
02-03	*Basin of hidden dangers*	-	3,000
04-08	*Danleor's dungeon chains*	1,500	20,000
09-19	*Flag of untrue colors*	750	12,000
20-27	*Gems of detection*	150/gem	500/gem
28-29	*Horn of war (warriors)*	1,000	41,000
30-33	*Libram of teleportation arches (wizards)*	7,500	35,000
34-35	*Mirror of travel*	4,000	15,000
36	*Improved mirror of travel (wizards)*	8,000	50,000
37-58	*Oil of eternal fire*	300	500
59-63	*Scroll of new spells*	-	25,000
64-67	*Sphere of warning*	2,500	18,000
68-72	*Sphere of false calling*	-	1,000
73-85	*Stone of the well*	500	Special
86-94	*Cursed well stone*	-	1,000
95-00	*Tablecloth of feasting*	500	4,000

Table 2
Strength of Danleor's Dungeon *Chains*

1d100	Result
01-30	Restrains to 17 strength
31-60	Restrains to 18/00 strength
61-90	Restrains up to 19 strength, prevents captive from becoming *gaseous*
91-97	Restrains up to 19 strength, prevents captive from becoming *gaseous,* escaping to the Astral or Ethereal planes, teleporting, or using dimension *door*
98-00	Restrains up to 20 strength, prevents captive from escaping by any means short of a *wish*

Table 3
***Gem of Detection* Varieties**

Color	Shape	Use	Range
Pale blue	Rhomboid	*Detect evil*	120′
Scarlet and blue	Sphere	*Detect good*	120′
Deep red	Sphere	*Detect lie*	30′
Pink	Rhomboid	*Detect invisibility*	60′
Pink and green	Sphere	*Detect enemies*	60′
Pale green	Prism	*Detect life*	120′
Clear	Spindle	*Detect undead*	240′
Pearly white	Spindle	*Detect charm*	60′
Pale lavender	Ellipsoid	*Know alignment*	30′
Vibrant purple	Prism	*Detect psionics/ psionic creatures*	240′

Table 4
Special Scroll Type

1d100 Value	Scroll Value
01-30	Ballant's stonestrength
31-60	*Ballant's stonesplit*
61-90	One of each of above spells
91-00	Two of each of above spells

Flag of untrue colors

A flag of this type appears, (in its neutral state) as a large rectangular or triangular piece of dull, light-gray fabric. This magical flag is meant to be flown over a castle or keep. When it is placed atop any structure, all creatures viewing a flag of untrue colors (from any distance, including scrying) see it either as a bold crest of a family or country the viewer deems friendly, or of any other force the viewer recognizes as benign. Whenever possible, the flag appears the same to each person in a group; what's more, if blank gray flags are flown from a structure with a flag of *untrue colors,* they also take on the illusory hues and colors of the magical item.

Any creature with a wisdom of 14 or higher receives a saving throw vs. spells (with wisdom bonuses) against the flag's effect. Creatures not affected by illusions are immune to this item.

Gems of detection

Gems of detection appear to be highly polished miniature *ioun stones.* They are discovered either already embedded and functioning (as explained below), or dormant. To activate a dormant *gem of detection,* it must be set into the armrest of a sturdy chair or throne by the hands of a skilled jeweler, and *faerie fire* must be cast upon it. If an activated *gem of detection* is pried from an armrest in order to be transferred to another, it goes dormant and must be reactivated.

To use this magical item, a character sits in the chair and touches the activated *gem of detection* to receive a power from it for as long as he remains seated and in contact with the gem. Only one gem may be touched each round.

Gems of detection are not quite as sturdy as *ioun stones.* They may be destroyed (AC -2, 5 hp), and make saving throws as hard metal with a + 1 bonus (see the AD&D 1st Edition *Dungeon Masters Guide,* page 80). The various *gems of detection* are listed in Table 3.

Horn of war

A *horn of war* is over 5' long, made of roughly carved, gold-colored stone, weighing 120 lbs., and covered with thousands of magical symbols and glyphs related to the arts of summoning. Only a non-elven fighter of the 9th level or higher (or a ranger of the 11th, or a barbarian of the 8th) with constitution and charisma scores of 14 or higher may sound a *horn of war;* a fighter-type of substandard level or with a less than 14 constitution passes out from the strain of attempting to sound it, and an elf or a fighter-type with substandard charisma is unable to command the creatures the horn summons.

The great call of a *horn of war* carries for 5-20 miles in any weather conditions. It magically summons an army of 10-200 quaggoths, with 10 hp each, in 1-6 turns. The frenzied, battle-crazed mob may be commanded only to attack, which the monsters do until destroyed. If not slain in battle, the quaggoths serve for one hour per level of their summoner before disappearing. Quaggoths summoned but not controlled run amok for 2-12 turns, attacking everyone, before leaving. Three years must pass between each sounding of a *horn of war.* Regardless of whether the quaggoths are commanded or not, they will slay all elves they see while carrying out their other tasks.

Libram of teleportation arches

Similar to a *manual of golems,* a *libram of teleportation arches* is a treatise on the construction of a pair of magical arches connected by *teleportation.* The archways are 10' tall, 3' wide at the base, and each takes 5-8 weeks to build, costing (in fine stone and craftsmanship) 40,000 gp total. Any creature stepping through one arch is instantaneously *teleported* to the other, and although distance between the arches is not a factor, both arches must be constructed on the same Prime Material plane. During the time required to build an archway, the magic-user must not be away from the construction site for any appreciable amount of time except when eating and sleeping.

When the archways are completed, the libram must be burned and its ashes must be sprinkled over both constructions. *Teleportation* through these devices is without error, though if one archway is severely damaged, both cease functioning forever.

Mirror of travel

All *mirrors of travel* are large, obviously valuable, highly reflective silver mirrors bordered in gem-encrusted gold. These magical items each function only when set into a sturdy wall.

Any character knowing the proper command word need only place his hand upon such a mirror, speak the word, and envision any place he has previously "seen casually" (as per the spell *teleport* in the *Players' Handbook).* An image of that place appears in the mirror, and the character is *teleported* there, arriving as if the place had been "studied carefully" (again, as per the *teleport* spell). The image stays in the mirror for three rounds after the character departs, and during this time anyone touching the mirror similarly *teleports* to the area it presents. This device is quite fragile and will break (and become useless) if it fails a saving throw against any attack form. A *mirror of travel* can reveal and send its viewer to places only within its own plane of existence.

Improved mirror of travel

Although indistinguishable from a *mirror of travel,* an *improved mirror of travel* is a vastly superior magical item that requires an intelligence score of at least 18 to operate. *Teleportation* through this device is without error, and the mirror's activator may take any number of characters with him, as long as their hands are linked at the time of departure. The destination's image in the mirror disappears instantly after *teleportation.* This mirror is just as fragile as its lesser cousin and is activated in the same way.

Additionally, an *improved mirror of travel* can function as a *crystal ball* with twice the usual viewing time and frequency, and it accrues no penalty when viewing into planes that are one removed from that which contains the mirror. It allows travel to once-removed planes as well, provided the mirror's activator has previously "seen casually" the place to which he wishes to *teleport.* This item must be set into a sturdy wall, or it will not function. It may only be used by magic-users.

Oil of eternal fire

This rather dramatically dubbed oil is typically found in two or four doses. When a bit of this potion is poured over a torch or other small flame, it causes the fire to stay lit for a full 24-hour period. One dose of this potion is enough to treat six torches or keep an oil lamp burning for 72 hours. *Oil of eternal fire* does not explode, nor does it affect large or magical flames.

Scroll of new spells

The DM should make a die roll on Table 4 to determine which spells are written on the scroll discovered. The wizard Ballant was a man much taken with the theories of siege warfare, probably because his own castle was frequently beset with humanoid invaders from nearby mountains. The two magic-user spells that he created speak of his singular obsession.

Ballant's stonestrength (Alteration)
Level: *5* Components: *V,S,M*
Range: *20 yards* ***CT:*** *6 segments*
AE: *Special* ***ST.*** *None*
Duration: 3 turns + 2 turns/level
Explanation/Description: *Ballant's stonestrength* causes any single stone structure, no matter what its size, to increase in structural value by 10% per level of the spell-caster. For example, a 13th-level magic-user casting this spell on his stone gatehouse increases its structural value by 130%, from 120 to 276. The stone becomes tougher and more resistant to chipping and cracking. Any damage done to it is first subtracted from its magically gained structural points (so even if greatly battered, it may escape uninjured at the spell's expiration). Since this spell affects only stone, it cannot wholly buttress a structure composed of both stone and, say, earth or wood. A DM may either figure out how each piece of strengthened stone affects the structure as a whole, or simply

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figure the new structural value as a percentage (e.g., if a wall is 40% stone, the spell is 40% effective).

Ballant's stonestrength completely repairs any stone-composed creature (e.g., stone golem, xorn, galeb duhr) it is cast upon, though this vigor is limited to the spell's duration. When cast upon a petrified character (having suffered the effects of a medusa or *flesh to stone* spell), this spell provides virtual immunity to incidental chipping and breaking. It may be cast in conjunction with a *wall of stone.* The material components of this spell are a small granite wedge and a pinch of powdered iron, which is sprinkled over the wedge during the spell's casting. When the spell is cast, both components disappear.

Ballant's stonesplit (Evocation)
Level: *6* Components: *V,S,M*
Range: *Touch* CT: *6 segments*
Duration: *Perm.* ST: *Special*
AE: ***One*** 10′×10′× 10′ *cube of stone/level*
Explanation/Description: The wizard who casts this spell cleaves the next stone object he touches, the force from his fingertips manifesting in a spray of light and a thick, winding crack that appears in the stone with considerable force. The crack reduces an amount of stone to rubble equal to the spell's area of effect, but it does nothing to clear this rubble away. For example, a 12th-level wizard touching a 100′-long by 10′-thick by 30′-high stone wall cracks to rubble a 40′-wide section. Rubble fills the gap to a height of half that of the original wall and sloping away from each side at about a 45° angle. There is a three-segment delay between the magic-user's touch and the full extent of the spell's damage, which is usually enough time for a mobile caster to escape being crushed by his own spell. A successful *dispel magic* during this interval period negates *Ballant's* stonesplit. If this spell is cast on a stone floor, a fissure opens and the rubble settles quickly, dropping the floor 1-4′ and causing 1-4 hp damage to all in the area of effect. The devastating effect of this spell when cast on a stone ceiling is limited both by its range (touch) and by its three-segment delay (enough time for the caster to get out of the way is also enough time for anyone else to get away).

Ballant's stonesplit causes great damage to stone-composed creatures (such as galeb duhr) — 1-8 hp damage per level of the caster, or half if a save vs. spells is made — although the caster must first score a hit in melee. This spell automatically obliterates a petrified character. Magical items composed of stone are allowed to save (at -4) vs. *disintegration* to avoid destruction. The material component for this spell is a single diamond-tipped chisel worth at least 1,000 gp, which disappears when the spell is cast.

Sphere of warning

A sphere of warning is a 2′-diameter globe suspended in gold or silver framework. The entire device is over 4′ tall and 3′ in diameter, weighing about 300 lbs. The outside of the magical globe is bright green marble streaked with black or red. This sphere is a divination device that begins to glow and hum exactly three days before the structure in which it is contained is to be attacked by any force (an attack is defined as any outside party attempting forced entry into, or committing hostile action toward, the edifice containing the *sphere of warning* or the proper ruler of this edifice). The sphere is capable of fine distinctions, and generally has the DM's tastes with regards to the definition of "proper ruler." The hum and glow of the sphere begin quietly but increase in intensity during the three days before the attack. Unfortunately, the alarm of a *sphere of warning* is always the same, whether heralding an army of 3,000 orcs led by a Arch-Mage or signaling the arrival of three halflings armed with pointed sticks.

When a *sphere of warning* is taken from one structure to another, it ceases to function, resuming operation only when a command word is uttered (there is a 50% chance this command word is engraved somewhere on the sphere).

Sphere of false calling

A *sphere of false calling* exactly resembles a *sphere of warning.* This cursed sphere, however, sounds a random alarm every 1-6 months, and it also tends to glow and hum at particularly inopportune moments (such as before a wedding or visitation from friendly forces). This sphere *never* glows before an attack.

Stone of the well

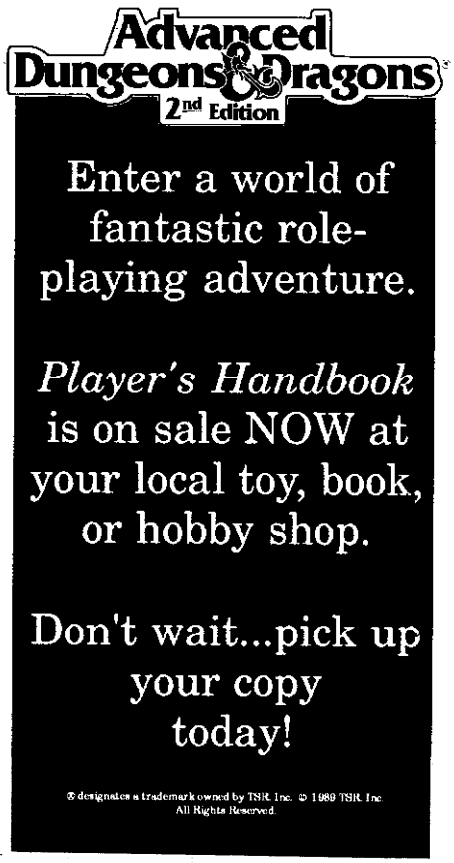
A *stone of the well* is highly prized in villages and castles located on dry plains and deserts. In spite of the facts that these items command prices as high as 30,000 gp in dry regions, and wars are sometimes fought for their possession, *stones of the well* are worthless over much of the world. Such an item appears as a perfectly spherical black granite rock with a smooth surface. It functions when placed within a well at least 30′ deep, as long as the stone is covered by at least 2′ of standing water. The stone immediately fills its well to a depth halfway between its bottom and upper rim, and similarly fills and maintains all wells within a one-mile radius. The water produced by a *stone of the well* is pure and refreshing. No well within one mile of the stone will run dry. A *stone of the well* placed in a totally dry well will not function until covered with water.

Cursed well stone

Appearing exactly like a *stone of the well,* a *cursed well stone* causes any well into which it is placed to dry up immediately; likewise, all wells within a one-mile radius of a *cursed well stone* also dry up immediately. This item counters a *stone of the well,* and no new well dug in the area of effect of a *cursed well stone* will yield water, even if the ground is saturated. Once activated, an *exorcism* is required to be rid of this malefic stone's influence.

Tablecloth of feasting

A tablecloth of this type is thick, richly embroidered, and difficult to fold and move (it weighs 30 lbs.). It automatically adjusts to fit any table on which it is placed, up to 900 square feet in size. Once per day, a *tablecloth of feasting* can create a meal equal to a *heroes' feast* at the 15th level of priest's spell use, although no furniture is created and the conjured food bestows no magical effects. An item of this type is typically found with 81-100 charges, and it requires a command word to function. If the meal is interrupted, however, the food does not vanish. Ω



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Into the heart of the maelstrom



Wizardry V: Ninjaman makes a decision.



Wizardry V: Mad Merlin and his best friend.

Computer-game ratings

X	Not recommended
*	Poor
**	Fair
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Ogdensburg NY 13669
(315) 393-6633

Wizardry V: Heart of the Maelstrom ****
MS/PC-DOS, Apple II versions $49.95

With the release of *Wizardry V: Heart of the Maelstrom*, Sir-Tech has returned to its gaming roots. You need not have participated in any previous scenario to enjoy this offering, which retains the excitement and pulsing action of the original *Wizardry*. This review is based on the MS-DOS version, which was completed using a Tandy 4000 personal computer equipped with an EGA card and 1MB of RAM.

Wizardry V can run with either a CGA, EGA, or VGA graphics card installed, and a color, RGB, or composite monitor. However, the game presents only CGA graphics, so don't expect state-of-the-art animation or fully hued creatures to come ambling down a corridor. With most MS-DOS games now offering a variety of graphics modes to players, we're mystified as to why Sir-Tech chose to offer only CGA graphics for this game.

A second drawback is the copy-protection method used by *Wizardry V:* In order to enter the Maze itself, you must decode two words that are presented on-screen. The specific word you must enter is found in a nonreproducible Magic Word List booklet that accompanies the program. The list runs for 11 pages, three columns to a page, in a type size so small that those with poor eyesight or poor lighting might find the letters hard to decipher. In addition, there seems to be no organization to the list itself. If you think logically and alphabetically, it will take a while to find the correct word grouping for decoding. Should you fail to enter the correct magic word, the program requests that you try again and again.

Another less-than-pleasant feature of *Wizardry V* is that it will run only from your floppy drive. You cannot copy the game onto a hard disk. This is archaic, to say the least. Fortunately, you can copy all of the disks by using the program's Make a Scenario utility. All three program disks *must* be copied in this manner before starting the adventure. We also recommend that, once you have duplicated Disk

A and have created your adventuring party, you also make a backup of the duplicated disk. In this way, you can prevent the disastrous loss of your party as you maneuver through the adventure. By backing up Disk A at the start of each session, you'll always be able to reload the characters and adventure conditions from the close of your previous session.

A truly helpful feature is that *Wizardry V* takes advantage of any extra memory in your MS-DOS system. The program recognizes the extra memory and pre-loads segments from the three game disks, cutting down on disk swapping as the game proceeds. Also, the characters that you develop in *Wizardry V* can be used in any of the other *Wizardry* scenarios. This is most useful, so be certain that your characters' attributes are brought to their fullest potentials.

The adventure of *Wizardry V* takes place in the country of Llylgamyn, where a rift in reality could cause the destruction of the land. Not only has one Sorn, a renegade from the Temple of the Brotherhood, found a way to upset the order of the universe, but she has captured and imprisoned the Gatekeeper, an Arch-Mage with the responsibility to maintain a balance between the world of reality and the planes of magic. Your group of adventurers has been called forth by Fontizan, one of the twelve sages of the council, to descend into the bowels of the Temple of the Brotherhood and into the Heart of the Maelstrom. First, you must find G'bli Gedook, the high priest of the Brotherhood, and question him intelligently to elicit his most salient advice, Then, you must defeat the evil Sorn and all that she throws at you, free the Gatekeeper, and restore order to the world.

After you have made your scenario disks, you're ready to Start the game from the main title screen. You are presented with a dual window display containing the following choices:

Gilgamesh's Tavern: Here, you can assemble your group from the created characters.

Adventurers' Inn: Rest and recuperation are found here.

Temple of Cant: Here, the party can find healing and resurrection.

Boltac's Trading Post: Buy, sell, and identify items at this place.

Edge of Town: Select either of the following two choices from this point.

Training Grounds: This is used for character creation.

Maze: Here you enter the Temple of the Brotherhood and start the adventure.

One word of warning: In this game, *never* overextend your party! By maintaining carefully prepared, accurate maps, you'll always be able to duck out of the Maze to either the Temple of Cant or the Adventurer's Inn to lick your wounds. Believe me, you'll do enough of the latter as you delve deeper and deeper into the dark environs below.



Gold Rush!: The adventure starts here. . . .



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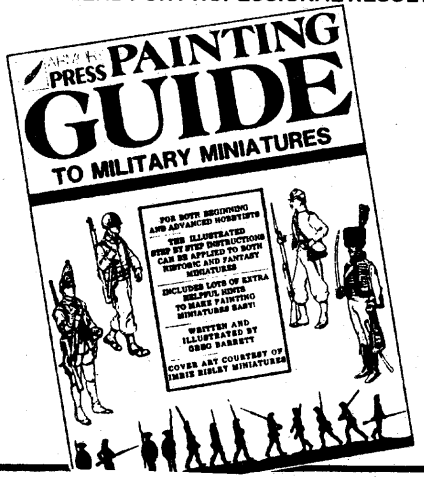
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After entering the Edge of Town and the Training Grounds, four more options are presented:

Create a Character: Here, you create your adventurers.

Inspect a Character: Your created adventurers are shown in detail here.

Roster of Characters: This lists all the characters that have been created.

Leave: This lets you return to the previous menu.

Of most interest to gamers is the process of creating a character, either a human, elf, dwarf, gnome, or hobbit. The first chore is to type in a name for your character; then you are requested to enter a password to prevent anyone else from changing or deleting your character. If you play the game with a group, you certainly wouldn't want someone doing in your human fighter when the dark denizens of the Brotherhood's temple couldn't manage the same task. However, don't forget *the password.* If you're playing *Wizardry V* by yourself, don't bother entering a password; simply press the RETURN key.

The next selection requested is the character's race. Hobbits make great thieves, gnomes become pious priests, dwarfs are mean fighters, elves are magical in nature, and humans are average in all things. We would certainly hesitate before creating a human priest in this game, however, as humans lack piety.

The program then asks for the alignment you wish to assign to the character you are creating (good, neutral, or evil). You are then presented with a basic statistical array for your character (Strength, I.Q., Piety, Vitality, Agility, and Luck), to which you can add a specified number of bonus points. The following are the minimum scores needed for a character of each *Wizardry* class:

Fighter: 11 Strength
Mage: 11 I.Q.
Priest: 11 Piety, non-neutral alignment
Thief: 11 Agility, non-good alignment
Bishop: 12 I.Q., 12 Piety, non-neutral alignment
Samurai: 15 Strength, 11 I.Q., 10 Piety, 14 Vitality, 10 Agility, non-evil alignment
Lord: 15 Strength, 12 I.Q., 12 Piety, 15 Vitality, 14 Agility, 15 Luck, good alignment
Ninja: 17 for all statistics, evil alignment

When you have finished assigning bonus points, you are asked to indicate the class you wish to assign to this character. Most of you are familiar with the four basic classes (fighter, mage, priest, thief). The four elite classes (bishop, samurai, lord, ninja) offer just a wee bit more in the way of character capabilities. However, they are harder to achieve on the program's random characteristic rolls. The bishop, a combination of mage and priest, can cast both classes of spells but takes longer to achieve levels. The samurai is a great warrior, while the lord is a combination of fighter and priest who, at the fourth level, can also cast priestly spells. The ninja is best when fighting with bare hands and can hide, disarm traps, and practice all those talents that a thief possesses.

Each team consists of six members, so you must create at least six characters. We found that creating 12 characters at the start of the adventure allowed us to pick adventurers to fill the holes that appear in the original party as we progressed through the Maze. Remember that a character of evil alignment cannot play with a questing party that contains a member of good alignment. Neutrals are fairly safe with all alignments.

Now that the characters have been created, they must be brought together as a group. That's accomplished in Gilgamesh's Tavern, where you can also divide gold among the characters or remove unwanted questers from the party. To add members, depress the A key and the complete list of all created characters is offered. Enter the letter associated with a character to add that name to the roster. When all six slots have been filled, Inspect each member to bring up another window full of information:

L(EVELS): This is the character's experience level. All start at Level 1.

GOLD: This reveals how rich the character is at the present time.

SWIM: There are pools in them thar dungeons, and you'd best learn how to swim or face a watery defeat.

E.P.: This shows the character's experience points, which determine when a level is gained.

AGE: This tells how old the character is.

MARKS: This rating system tells how well you've sent the nasties to their graves.

RIP: How many times the character has been killed is shown here.

AC: This is armor class, with a birthday suit being AC 10.

STATUS: The character's current state is shown, whether OK, poisoned, stoned, dead, or lost forever.

HP: This shows your adventurer's current hit-point total compared to the number of hit points he started with.

MAGE or PRST: The mage or priest spells possessed by the character are shown here. There are seven levels of spells in each category, and these numbers represent the number of spells available in the character's spell books for each level. There are 32 priest spells and 31 mage spells. (Attention *wizardry* veterans: The spell LOMILWA still offers a steady and far-reaching light, but those secret doors don't show up anymore. That's now done through use of a separate spell or by a laying on of hands.)

EQUIPMENT. What your character possesses as far as weaponry, armor, and other accoutrements found along the way is revealed.

When the party members are assembled, be certain to Equip them. You'll be

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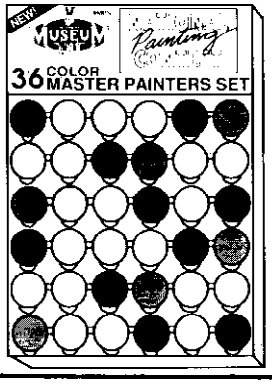
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presented with a series of choices based on the equipment each character possesses. When you indicate a specific type of armor, you'll note that the armor class changes to reflect your choice. There is also an indicator to show the damage potential of a weapon being carried.

Now you're ready to head off for adventure. Go to the Edge of Town and enter the Maze. Here, that delightful copy-protection scheme comes into play, and you must enter the proper code word before you can continue. Then you're asked if you wish to climb back up the stairs you just came down, if you are faint of heart. Enter **N** and the way lies before you. You have a number of options at this stage.

C amp: See the Camp sub-menu below.

O n/Off: this toggles the information windows on or off.

S tatus **:** This turns the Status window on or off.

T ime: This resets the amount of time a message remains on-screen.

I nspect: This lets you look for Secret doors, **H** idden items, and **D** ead bodies.

The Camp sub-menu allows your characters to:

#: Inspect a party member with a few more options than were offered for this same menu selection at Gilgamesh's place;

R eorder: Redefine the marching order;

E quip: Re-equip the entire party, not just one character; or

L eave: Break camp and move on.

You move your party through the Maze by using the following alpha keys on your computer:

W: Forward one step;

A: Turn left;

D: Turn right;

X: Make a complete; 180° turn; and

K: Kick down a door (the only way you can get through doors, by the way, unless they happen to be locked; in the latter case, your thief's lock-picking capabilities or a priest's Unlock spell come into play).

You can **U** se items found in the Maze, but one of the most helpful changes made in Wizardry is the fact that you don't have to exit the Maze and get topside before you can save your game. Using the **Q** uick-save command, you can save the game at any time. We highly recommend using this command often!

Wizardry V also incorporates the use of ranged weapons, which means that characters in the second and third rows of your party can attack opponents. Don't forget, however, that those members who are placed to the rear of the party, such as priests and mages, are limited in the types of weapons they can carry. Long-range weapons can be carried only by classes that can wield such offensive hardware. Also, the monsters confronting you can *also* carry ranged weapons!

When the first encounter comes along, you can:

F ight: Use one of the equipped weapons against a specified enemy;

P arry: Reduce the odds that your character will be hit;

D ispel: Have a priest use this spell against the undead (however, if this spell is successful, no experience points are awarded to the party);

S pell: Cast a spell against the enemy or a specified target, possibly to heal your characters;

U se: Check a list of items being carried, so you can select an appropriate item;

R un: Run away;

H ide: Allow thieves and ninjas to remain hidden, then Ambush the last rank of the opposing party; or

T ake back: Restart the combat selection process.

Your orders are carried out by the program, and all hits inflicted and taken are indicated on-screen. You can also surprise monsters, and they can surprise you. The latter can be dangerous to your party's health, especially in the early stages of character development. When the combat is completed and you are victorious (we hope), the number of experience points earned by each member of the party is indicated. Additionally, gold is awarded if treasure has been found. A chest might appear on-screen; this is a good time to see how adept your thief or ninja is at identifying and **D** isarming traps.

In the upper levels of the Maze, the traps are not too bad. However, some of the more dangerous traps are protected by poison, so the failure of your young thief or ninja can be extremely painful to the party. Fortunately, those poisoned can be restored to full health once outside the Maze, either by resting at the inn or through prayer at the Temple of Cant (with a healthy donation!).

One of the more enjoyable changes found in *Wizardry V* is the manner in which your characters can now interact with encounters. All encounters take place in the Maze itself, and you can:

T alk: Carry on a conversation—handy when questions arise (G'bli Gedook, who can be located on the first level, is amenable to answering your questions, but you must make certain your questions are very specific, which can be an exacting task);

B arter: Purchase or sell your character's items (but don't expect inexpensive goodies; even a figurine can run 25,000 gp!);

G ive: Give either gold or a specific item;

Steal: Steal (and you'd better make certain your thief is of high enough level and possesses enough dexterity to make the attempt worthwhile);

K atu: Use the priest's *charm* spell, which can be helpful when an intelligent creature confronts your group;

P ool Gold: Give all of the party's gold to one of your adventurers; and

L eave: Go back to the adventure.

There are quite a few nasties to be met within the Maze. Here are some of the beasties we had less-than-friendly meetings with on just the first level of the Maze: blackflies, ugly humanoids (who turned out, on some occasions, to be trolls), slimes, men of the cloth, nethermen, fanged toads, dark figures, lady stingers, bandits, leach lizards, masked men (bandits), amphibians, and a rather elusive ice phantom. Traps (poisonous in some cases) seemed to be the order of the day when earning chests as part of the reward for slaying an enemy.

What else can one find on the first level? How about Ye Motor Room, which indicates "Access limited to top brass and service personnel only." Added advice includes "Warning: Do Not Enter When Motor Is On." You'll also find a laughing kettle beyond a secret door, a silver key which is your pass to the confounding second level, a dark statue of a fanged beast that is not an object dart, a rather intoxicating meeting with the Ruby Warlock, and Ribald Ron and his unmerry men, to name just a few.

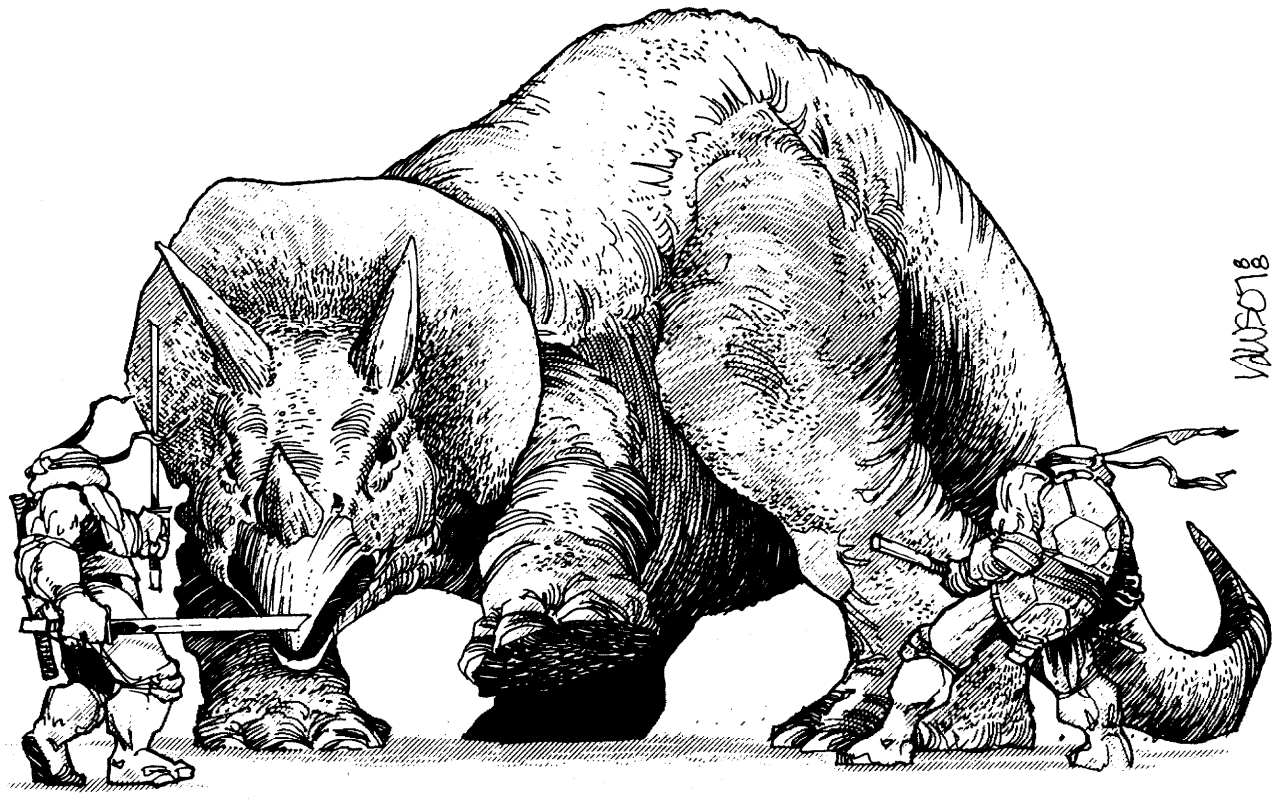
Wizardry V is a worthwhile fantasy adventure role-playing game for software gamers. For MS-DOS gamers accustomed to the higher resolutions and animation capabilities of the EGA and VGA graphics boards, the CGA-only attributes of this offering will probably be rather disappointing. The Apple II version does not offer advanced, state-of-the-art graphics, either. However, once you become embroiled in the adventure and become accustomed to the graphics, we wager you'll thoroughly enjoy yourself . . . should you survive!

Sir-Tech continues to produce high-quality adventures. *Wizardry V* is but one example of its commitment to plot, puzzle, and player participation. Our only wish is that it would do away with its archaic copy-protection scheme, allow the program to be copied to the hard disk, and improve the game graphics.

Sierra On-Line, Inc.
P.O. Box 485
Coarsegold CA 93614
(209) 683-4468

Gold Rush! *** * * * ½**
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There's gold in them hills! Adapted not from an arcade game, but from history, Sierra presents *Gold Rush!,* a software-based account of the lives and tribulations of the pioneers who answered the call of the 1849 gold rush in California. Sierra's 3-D animation is superbly used in this adventure game. The offering comes with complete instructions as well as with two 3½-inch disks and five 5¼-inch disks. Also included is a book called *California Gold,* which not only contains surprising facts about the towns and people of California



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but is also the copy-protection scheme that Sierra uses for this game. After booting Gold Rush!, you are asked a question, the answer to which is found in the book. Answer correctly or you'll be hanged.

When you answer the question correctly, you become Jerrod Wilson, a man who earns a decent salary but wants action and adventure not found in Brooklyn, New York, in the early 1800s. You move Jerrod around the screen by using either the joystick or the numeric keypad.

While in Brooklyn, Jerrod must figure out a way to earn enough money to purchase a ride west. There are three routes of travel available. The first is the overland route, starting out on a steamboat on the Great Lakes, then transferring to a canal boat, and finally joining a wagon train headed west. The second method is via ship through the Gulf of Mexico to Panama, where you disembark to travel overland and face the dangers of the jungle. Once you emerge on the Pacific coast of Panama, you must take a ship north to California. The final route is an adventurous trip by ship around Cape Horn and north to California, where caviar and champagne await those who survive the rigors of travel. As you progress, you can view your travels on an on-screen map. Additional information comes on the screen at certain times to tell you about your location and the history of the area. We found this feature extremely useful, and we learned many historical facts.

Many puzzles await those who venture into this game. Besides trying to get out west, players must figure out what happened to Jerrod's brother. Apparently the poor fellow was convicted of a heinous crime and has fled to parts unknown to escape the long arm of the law. The player must also conquer hazards unique to the different modes of travel. For example, stagecoach travel finds runaway oxen and hostile Indians. Panamanian-route travelers have to conquer deadly ants, crocodiles, and cannibals. Cape Horn voyagers can be assaulted by bad weather, sea sickness, and starvation.

Once Sacramento has been reached, you must purchase supplies such as mules, lanterns, shovels, and pans. All are needed to help you find gold. Hints are hidden throughout the game and are on the complexity level of the hints programmed into Space Quest. If you complete the game via one route, try winning by using the alternative modes of travel. Then do everything you can to win the total of 250 game points.

We heartily recommend ***Gold Rush!*** to anyone who enjoys a good adventure game. Not only is it intriguing, but the three different modes of transportation offer multiple challenges to the gamer. This game is also historically accurate and might assist teachers in showing their students what life in the early 1800s was like in an entertaining fashion. Sierra has found a way to take historical facts and program them into an enjoyable game. *Gold Rush!* is well worth the price of admission.

Broderbund Software
17 Paul Drive
San Rafael CA 94903-2101
(415) 492-3500

Star Wars ***

MS/PC-DOS, Commodore Amiga, Atari ST versions $39.95
Commodore 64/128 version $29.95

Okay, *Star Wars* is old hat. The arcade game was extremely popular for a long period of time. Yep, folk still play the coin-op version of *Star Wars.* Yep, nothing has come to the home computer that can equal the coin-op version. That statement still holds true.

Broderbund's *Star Wars* arcade game for MS-DOS machines is quite disappointing initially. Only CGA, HGC, and monochrome video boards are supported by the game. When you've seen the startling EGA and VGA games out there for MS-DOS machines, playing an arcade game in CGA is rather like playing in half-bright mode on an Amiga 1000 instead of in full graphics on an Amiga 500 or 2000 unit. It's flat.

For those with the true gamer's instinct for pressing forward regardless of initial feelings, *Star Wars* improves with play. Running the game is much like the coin-op version, from the initial attack of the X-wings, to searching the corridors of the Death Star for the exhaust port. However, we totally disagree with a quote on the game's box: "When you boot up this *Star Wars,* you'll think you've zoomed right into the middle of the movie itself." No way! What you have zoomed into is a rather staid performance with three sequences. The most exhilarating of the sequences is the second one, "Through the Towers: where you blast away at the laser towers as you fly across the surface of the Death Star. The keyboard controls seemed to be the most effective for game control, although joystick and mouse controls are optional. There are no particularly difficult commands to learn, and should you achieve a high score, you can enter your name at the close of the game as one of the best players.

Star Wars is certainly not a gut-buster and certainly doesn't possess state-of-the-art graphics or sound, but it is still better than about 60% of the MS-DOS games that have recently appeared. An avid arcader might wish to own this game, but it certainly isn't in the "must buy" category.

News and new products

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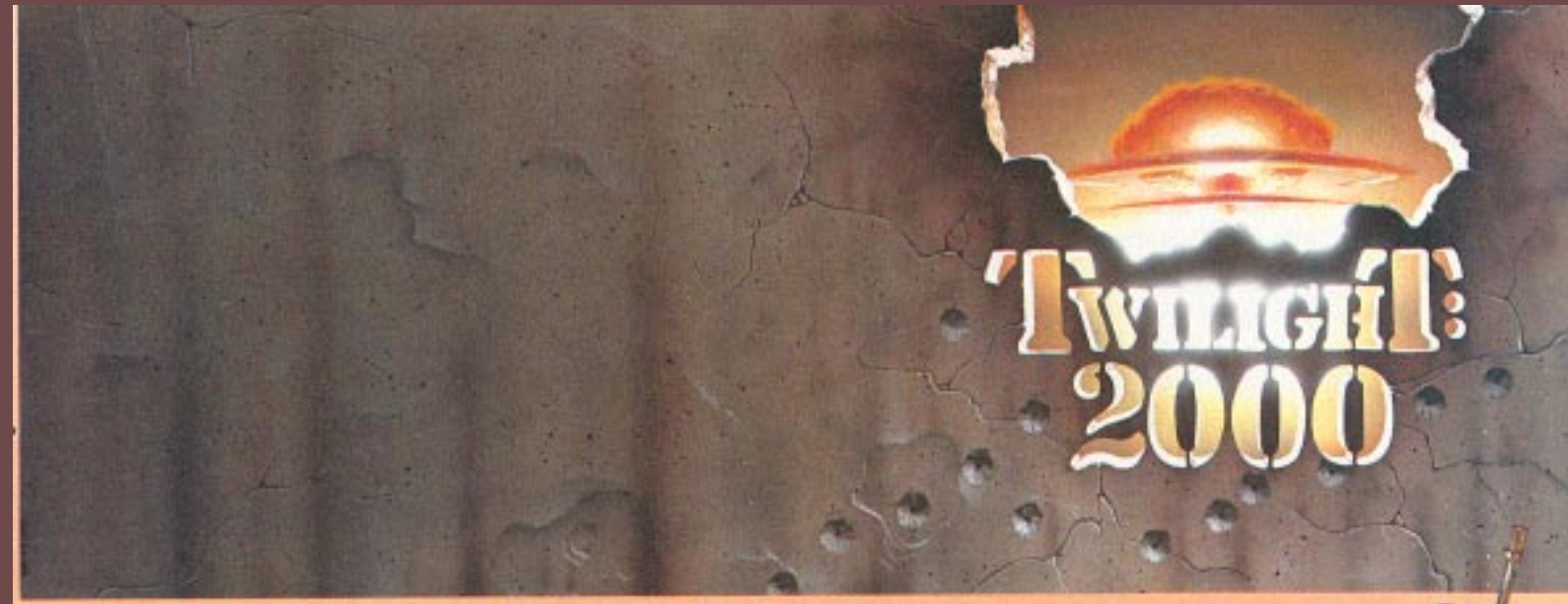
Project Firestart has been released for the Commodore 64/128. This program mixes elements of science fiction with the look and sound of a horror movie by using close-ups, tracking shots, fades, and pans, all enhanced with sound effects and a musical score. With dark, ominous hallways, inhuman killers lurking in the shadows, blood-splattered rooms, and of course, the damsel in distress, *Project Firestart* plays like a science-fiction horror movie . . . and you have been cast in the leading role.

The game revolves around solving the mystery of what is happening to the research ship *Prometheus* as it orbits Titan, a moon of Saturn. Scientists aboard the *Prometheus* are conducting genetic experiments aimed at crafting artificial creatures to work the mines on distant asteroids. This is a dangerous process, but strict safeguards are in place to protect the crew. Suddenly, the *Prometheus* falls silent, and the System Science Foundation sends you, its top troubleshooter, to find out what is happening to the research ship, rescue any survivors, find the science log, and if necessary, blow up the ship and get out.

Throughout the mission, closeups of monsters and pans of rooms around the ship flash across the screen. Battles to the death against flesh-eating monsters and the search for clues, weapons, and security passes in rooms littered with bodies. are among the highlights of this mission. Tension builds with twists in the plot as you hear the piercing sound of the unstoppable self-destruct mechanism counting down. Every phase of the mission must be completed for you to solve the puzzle of the *Prometheus* and enable you to defeat its ultimate threat. The price is $29.95.

Mindscape Inc.
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An arcade mega-hit is coming to the Apple Macintosh computer. The mazes of *Gauntlet* capture all of the fast-paced action of the coin-op classic and fully support the latest Macintosh technology. Macintosh II gamers will enjoy full-color, and all Mac'ers will love the digitized sound effects. You search for treasures, magic, and power as you assume the role of Thor the Barbarian, Merlin the Wizard, Thyra the Valkyrie, or Quester the Elf. Monsters and demons attack, but physical strength and powerful magic aid your quest. As in the original arcade game, a second player can join the action at any time. The price of *Gauntlet* for the Macintosh is $49.95. Other versions are already available for the Atari ST, Commodore Amiga, Apple IIGS, Apple II, Commodore 64/128, MS/PC-DOS computers, and Atari S-bit machines.



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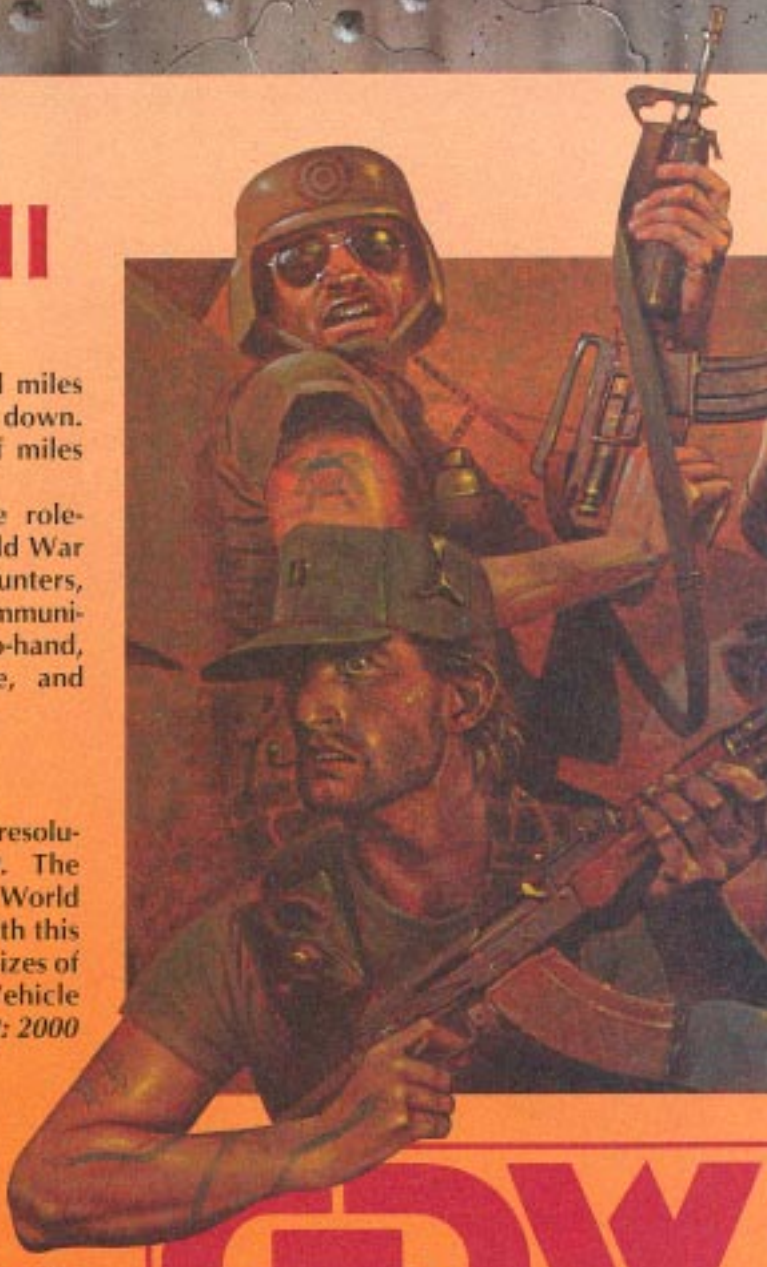
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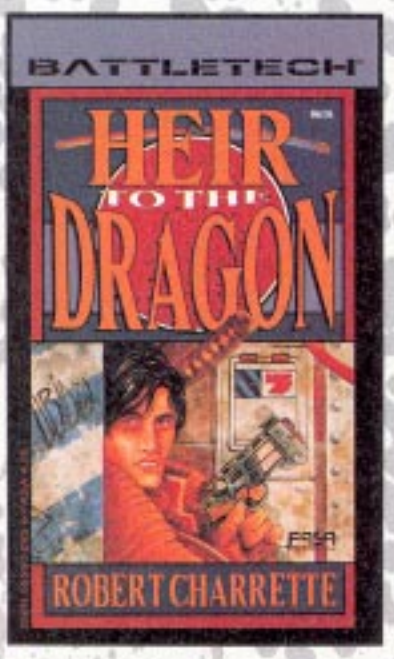
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A note to all . . .

We have received a few letters from readers who are disappointed with Strategic Simulations' AD&D® *Dungeon Masters Assistant, Vol. 1* in the Commodore 64/128 format. We took a look at the Apple II version of this offering and found it to be substandard in comparison to the quality of SSI's other AD&D products. This program, in our opinion, is quite useless in a single-drive system due to the number of disk swaps required. DMs could no more use this program during an actual AD&D game than most of us could cook a turkey in a washing machine.

As an example of the feedback we have received, this letter from Dan Davies of Surrey, British Columbia, voices the concerns other readers have communicated to us, but in a far more reasonable tone than most of the letters and phone calls:

"I have just bought the official AD&D *Dungeon Masters Assistant, Vol. 1* for the Commodore 64. As a faithful follower of the AD&D game, I am terribly disappointed in the quality of this product, which is described as a comprehensive database and a great time-saver for the DM. The description does not mention that the generation of a single encounter may take several minutes and five disk swaps. A simple table may take half an hour and 30 or 40 disk swaps. This is just to generate the table, never mind printing it out.

"Needless to say, I am terribly disappointed, as the program takes so much time and so many disk swaps for even the simplest function.

"I do not want to return the program; I want to exchange it for a truly usable utility when such becomes available. In the meantime, please print this letter as a service to other loyal fans who would be equally disappointed in this product."

Clue corner

Might and Magic, Book Two (New World Computing)

Some words of wisdom have been received from Jeff Curry, who solved this game in 17 days with a final score of 1,367,752,076. Hope Jeff managed to eat! He writes:

1. You'll be "strong to the finish" for the Lumberjacks if you "eat your spinach."
2. Visit Mt. Farview to discover part of your quest to save the world.
3. The game is a lot easier if you first explore each town, then its dungeon, until you are at a fairly high level. Inside life is easy, but the outside world is TOUGH!!!
4. The Green Messages are on Druids Point.
5. The Yellow Messages are in and around the Forbidden Forest.
6. The Red Messages are in the Elemental Planes.
7. Encasement spells are 1 over and 1 up or down in each corner of the world.
8. Transmutation spells are in the mountains bordering the corners.
9. To win the Triple Crown: Buy a key from a locksmith, win a battle of the same color in each forum, and then free the bishop of the same color.
10. The famous Castle Xabran exists in the 9th Century in C2 at 14,8.
11. You need a strangely named device from each castle to gain the Orb.
12. Do not even attempt to fight the Mega Dragon!
13. In Castle Xabran, you will learn all spell locations and where to find all the hirelings!
14. If you've managed to survive to this point, remember "Answer = Preamble."

Jeff Curry
New Concord OH

Pool of Radiance (SSI)

Here's a way to transfer your high-level characters' hit points and armor class attributes to lower-level characters:

Copy the "saved game" disk containing your high-level characters who possess the higher armor classes and hit points. Next, delete the program SAVEDGAME0. Load *Pool of Radiance* and select LOAD SAVED GAME. Now insert the copied character disk that doesn't have the SAVEDGAME0 file. The disk drive light goes on for a few seconds as if the disk data is being loaded by the computer. After a short while, the message SAVED GAME NOT FOUND! appears on-screen.

Insert the saved disk that contains the lower-level characters to whom you wish to transfer the higher hit point and armor class attributes. Select TRY AGAIN. The drive will finish loading the lower-level characters, but they will now have the hit points and armor classes of the higher-level characters. The transfers will take place between characters who occupy the same positions on each disk, so you should position your characters according to the attributes you wish them to receive from their higher-level counterparts.

A warning: Do not HEAL these men, even though they appear to be wounded. If you do, you will reset the armor class and hit point statistics to their original values. Be certain you have a copy of your higher-level characters with SAVEDGAME0 on the disk, or they will be lost forever except for their hit points and armor classes.

Lastly, keep in mind that the command AIM can be used to attack an opponent in an adjacent square, even though your attacking character may have no movement points left.

John Garguilo
Raleigh NC

Wizardry V (Sir-Tech Software)

When entering a dark, mysterious area in the Brotherhood's temple, you're going to find that the way back is no longer the way you thought it was. One method to check is to take a single step forward and then see if you can take a step back and return to your original location. Although it can cost spell points, you can camp, have a suitable character cast a DUMAPIC spell when entering the first square of a dark area, and write down the coordinates given. Step forward one step, camp, and cast another DUMAPIC spell. If things look bleak, monitor each movement carefully until you find yourself returning to the exit hex. Those twisters and teleporters can really confuse the issue! Be forewarned—the stairs down to the second level really end in confusion!

Hartley and Kirk Lesser

The balloting is under way for the Beastie Award for 1989. Please mail us a postcard with the title of the software game you wish to vote for, the format of the game, and your name and address. Only one vote per reader! Mail your ballot to:

The Beastie Awards
179 Pebble Place
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And until next time, game on!

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Sage Advice

Continued from page 12

(or once per day if the cage is permanent). It can also attempt to escape the cage using its magic resistance once (or once per day). A creature could be trapped after entering the cage in this manner. Note that the forcecage does not prevent *teleportation, astral projection,* or other forms of magical travel, nor does it prevent its occupant(s) from *polymorphing* into something small enough to pass through the "bars."

The area of effect of the shout spell is defined as a 1" × 3" cone. The description, however, says that the cone is 3" at its terminus. What are the dimensions of the cone?

The truncated cone is 1" wide at its casting point, 3" long, and 3" wide at its terminus (1" = 10').

How do you extend the spell list for magic-users beyond level 29?

As follows:

30th level: Add one each fifth-, sixth-, and seventh-level spell.

3lst level: Add one each eight- and ninth-level spell.

32nd level: Add one each first-, second, third, and fourth-level spell.

For 33rd level and up, keep repeating this progression.

General questions

Page 120 of the *Players Handbook* states that spells can be cast from the Ethereal to the Prime Material plane, but my DM says this only works when the target on the Prime Material has abilities that extend into the Ether.

Your DM is correct. Page 117 of *Legends & Lore* corrects page 120 of the *Players Handbook* in this instance.

Magic, whether from a spell or item, does not work across planar boundaries except in a very few cases. *Gate* opens a passageway between planes — it obviously works across planar boundaries. *Plane shift* is another obvious exception, as are *holy word* and *dispel evil.* Note that the description of each of these spells states that the dweomer works on more than one plane in either implicit or explicit terms. See also the notes regarding divination spells in *Manual of the Planes,* pages 11-12.

The exceptions suggested in *Legends & Lore* apply only in a few special cases, such as with medusas and basilisks, where the creatures' abilities actually extend into the Ether from the Prime. In these cases, a nexus through which magic can pass is created, and a caster on the Ethereal plane can attack the creature by casting spells through the nexus.

Can dark elves see through their own darkness with infravision? This seems reasonable since the radius of the darkness is so small, and the ability to see through it would make the *darkness* ability more useful.

All magical *darkness* spells in the AD&D game are the same, even if the total area of effect is different. A dark elf's *darkness* blocks all infravision, even his own. Its primary uses are for escape and to confuse enemies.

Does a spell-caster have to remain motionless for an entire round when he casts a spell? If not, what else can he do?

The rules seem to imply, but don't actually say, that a full round of motionlessness is required to cast a spell. Several Lake Geneva campaigns rule that a magic-user must remain stationary only as long as the casting time of the spell. After casting a spell, the magic-user can move during the remainder of the round, but he cannot attack or cast another spell. For example, a *fireball* takes 3 segments, so the magic-user casting it could have 7 segments worth of movement after casting the spell: See page 102 of the *Players Handbook* for per-segment movement rates. These campaigns also allow fighters to attack, then move. If your campaign does not allow fighting "on the run," make magic-users stay put when casting spells. If you can't fight on the run, you can't cast a spell on the run, either. Ω

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Strangest of its denizens are the Beijabar, whose lords can shape-change into bears, an animal revered by the whole clan. Their empathy with wild creatures is well known. Greatest among them is Beorn who lives with his beloved animals, between the river and the forest eaves.

The western eaves of Mirkwood are home also to the wizard Radagast, whose concern is the well-being of the beasts and growing things of Middle-earth. He speaks the languages of beasts and birds. His magic is not spectacular, but subtle and deep.

To the North and South of the Dwarf-road through Mirkwood live the Woodmen. Northmen clans who hunt game and fowl in the forest itself. They are surpassed by none in the craft of woodworking and often built their dwellings high up in the boughs of trees.

Due west of Woodmen-Town across the river lie the Gladden Fields, an area of marsh which supports a small community of Stoor-Hobbits. Two of these Hobbits, out fishing one day accidently changed the course of history, by hooking a small gold ring from the weed-beds: lost for countless years, the Ruling Ring of Sauron appeared again in Middle-earth.

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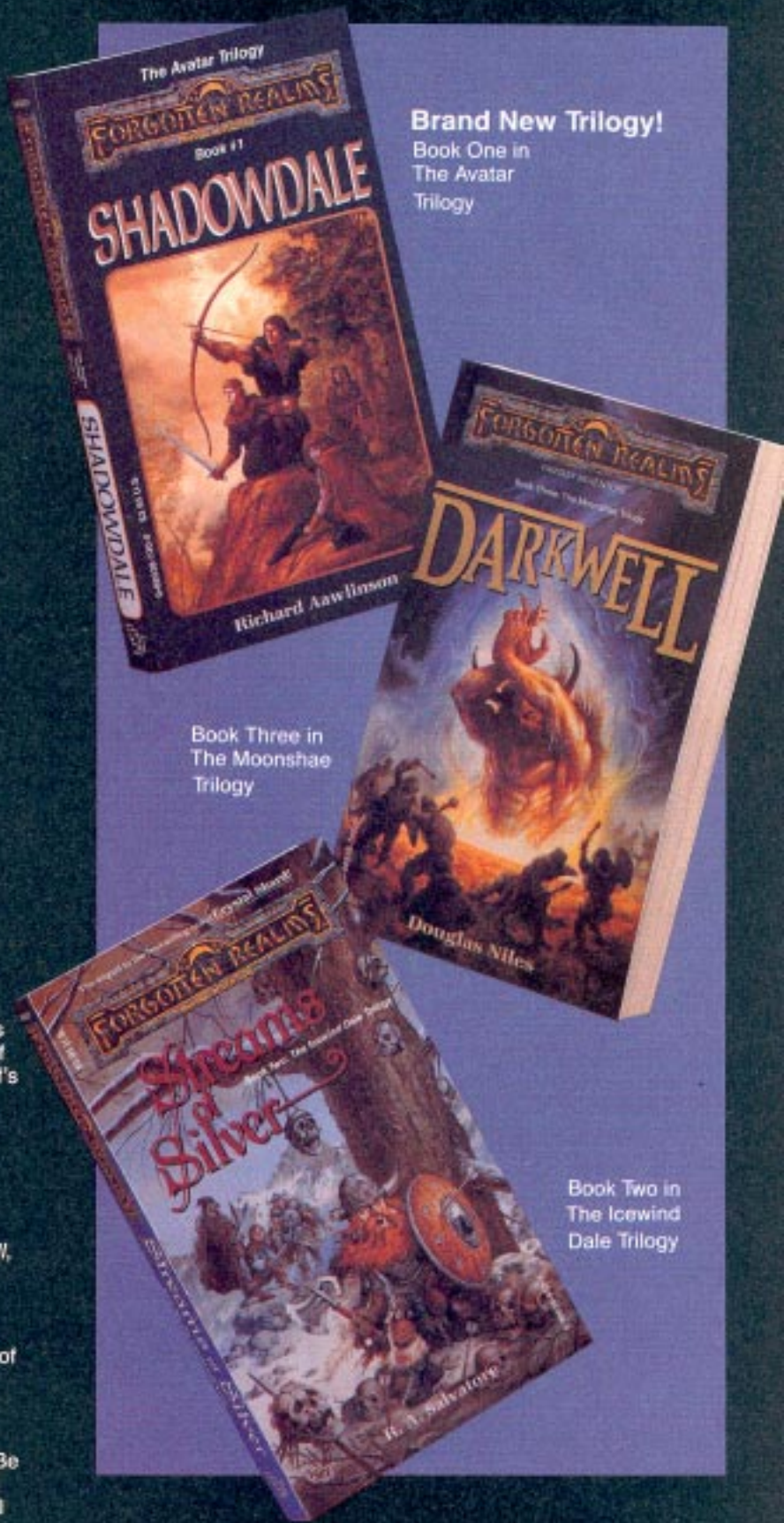
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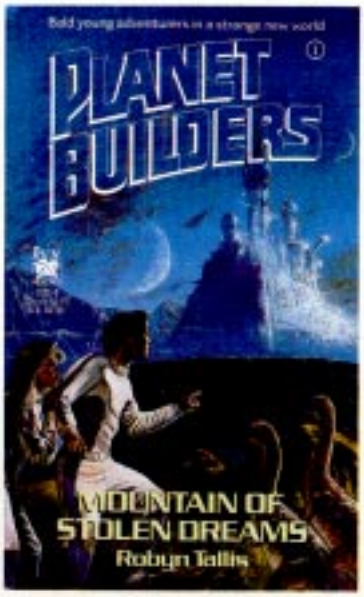
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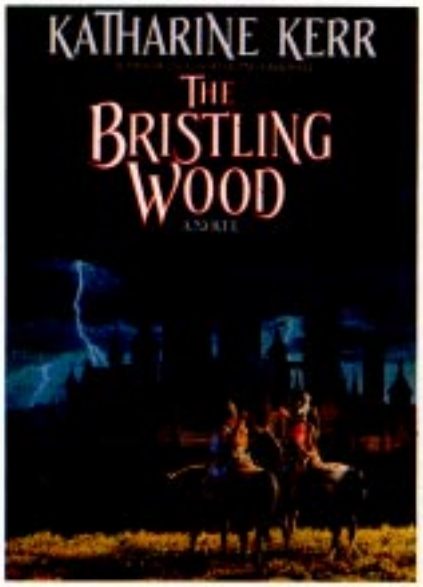
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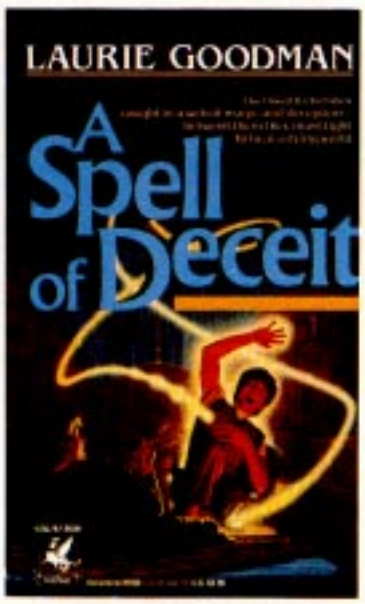
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Robyn Tallis
Ivy Books (Ballantine)

This is a series guaranteed to give bookstore managers nightmares. Does it belong next to the Sweet Valley High teen romances and Hardy Boys mysteries in the packaged-series section; filed neatly in alphabetical order with the real young-adult books; or in the main science-fiction section between Robert Silverberg and Sheri Tepper?

A quick glance at the covers argues for the Sweet Valley High option. While the cover paintings are crisp and competent, the series logo is splashed in large letters across each numbered book, and the promotional copy positively shouts "Teen adventure!"

A closer look, though, distinguishes these novels from typical teen potboilers. The first clues are subtle. Gauguin, the colony world where the series is set, is named for a French painter, and chapter titles occasionally borrow quotations from relatively obscure sources. (Translation: The author has a solid literary background and manages to incorporate that knowledge into the book without calling attention to it. In one stroke, that makes this work far more well rounded than those of many formula writers.)

Even more noteworthy, however, is the author's skill in expertly juggling a large, likeable cast. The core group of protagonists numbers six, and siblings and minor players weave in and out of events with plausible frequency. Yet each character retains a personal signature: Zach Yamato is relaxed and freewheeling, while socially prominent Philippa Bidding finds it difficult to confide in others. The portrayals go well beyond typecasting, and while the author makes a point of the cast's diverse ethnic heritages, racial tags are not used to build their personalities.

Each books plot is also distinctive, key ing on plausible SF elements, yet staying within logical reach of the series' teenage heroes. The opening volume finds Gauguin's student population drafted to help install an earthquake-prevention system, while its successor depicts weather anomalies that threaten to weaken the synthetic substance used to construct the colony's buildings. Ongoing puzzles divulge the true nature of Gauguin's native animal population, a gradually increasing psychic link between the six lead characters, and indications of a major illegal poaching operation.

The *Planet Builders* novels may not interest adult readers — a result of deliberate emphasis, not bad writing. However, they're potentially of enormous signifi-

cance to SF publishing. It's well documented that Andre Norton's and Robert Heinlein's many juvenile SF and fantasy novels hooked generations of readers on speculative fiction, primarily through wide circulation in libraries. But since Norton's and Heinlein's books first appeared, young-adult publishing has tilted sharply, focusing more on bookstore paperbacks and less on library editions. Given proper marketing and development (and steady sales), the *Planet Builders* series is well written enough to serve the same role for the next generation of SF fans. Its publishers and readers alike would do well to keep that thought in mind.

THE BRISTLING WOOD

Katharine Kerr
Foundation 0-385-23109-1 $18.95

It's a safe bet that most readers of this column first encountered the word "dweomer" in connection with AD&D® game magic. (I can't tell you the original derivation; "dweomer" is obscure enough not to be in my American Heritage Dictionary.) But former DRAGON® Magazine contributing editor Katharine Kerr has used the word to define a very different magic system in what is otherwise a ruggedly authentic-sounding Celtic fantasy world. Gamers can't help but be intrigued by both aspects of her series, of which *The Bristling Wood* is the third volume.

In the lands of Deverry, dweomer is a synonym for magic. Therefore, the ancient herbman Nevyn is called a dweomerman rather than a wizard. But the term "dweomer" can be somewhat more personalized, for Nevyn's dweomer of light is distinct from the dark dweomer: a vague group of powers working subtly from afar to disrupt Deverry's well-being in order to promote its own mysterious interests. And dweomer is more tangible than one usually expects of raw magic; it is often not merely dweomer, but the dweomer that is directly manipulated during a spell and provides the means by which one might travel during astral projection.

The cornerstone of the Deverry novels is a complex web of reincarnations for which Nevyn is largely responsible but has vowed to unsnarl. As a result, Nevyn can't die until matters are set right, and only after four centuries does a resolution seem possible. Kerr, however, turns her narrative backward and forward in time to chronicle Nevyn's failures as well as his hoped-for triumph, thus providing rare insight into the long lifespans of magic-workers. Despite the chronological leaps, however, the story flows smoothly and without undue confusion. A table at the back of the book assists in keeping track of the changing identities.

But while Kerr's system of magic and metaphysics is clearly built on Eastern concepts, the culture in which it's practiced is rigorously Celtic, from the language to the prefeudal political system to the reclusive yet subtly influential elves. This combination of cultures is both distinctive and unsettling — while the premise is fascinating, the two world views simply don't mix well. Individually, each cultural element is strongly presented, but Kerr hasn't quite managed to reconcile one to the other.

One further caution: *The Bristling Wood* is not self-contained. Those who have not read the earlier *Daggerspell* and *Darkspell* (both available in paperback from Del Rey) will be at a significant disadvantage. Gamers interested in Kerr's theories of magic or in her thorough presentation of Celtic lore will need to balance their curiosity against the sheer volume of reading needed to assimilate the material.

SVAHA

Charles de Lint
Ace 0-441-79098-4 $3.50

The surprise about *Svaha* is not that it's wise, intricately crafted, and full of absorbing characters — that's standard in a Charles de Lint novel. The surprise is that *Svaha* takes place well outside de Lint's normal territory of contemporary fantasy. This fantasy blends high-tech industrial espionage, warring empires of transplanted Oriental yakuza, and a world in which mysterious Amerindian retreats dot a landscape devastated by nuclear destruction. Add elements of both Eastern and Western mysticism, and the result is a fast-moving, complex tale of honor and commitment in a society defined by deception and illusion.

De Lint provides varied perspectives on his milieu. Philip Yip and Fumiko Hirose are high-ranking members of opposing yakuza factions drawn into professional conflict and personal intimacy over a missing Amerindian microchip. Lisa Bone, now on the run from the yakuza in the wilderness between civilized Megaplexes, was the microchip's unknowing courier. Gahzee Animiki-Waewidum — Swift Speaks with Thunder — is the Indian agent sent to retrieve the microchip before it can be deciphered. And the Ragman — a wild card, computer sensei, and undercover capitalist — is out to wrest control of the Megaplexes from the yakuza empires.

For all of the frenetic pace its characters maintain as they chase the all-important microchip, Svaha is very much a novel of ritual and ceremony. De Lint, as usual, is very much at home with the lore of the American Indian, this time blending aspects of Hopi kachina tradition, Coyote folklore, and the Old Northwest material he has used in previous novels. At the same time, he displays incisive, detailed command of the Oriental codes of bushido, and the complicated organizations favored by the yakuza. (Players in AD&D *Oriental Adventures* campaigns will find the novel an invaluable portrait of the latter despite the futuristic setting.)

The conflict that drives de Lint's adven-

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ture, though, is far simpler than one of cultural systems. Svaha is a chronicle of the quest for power and the consequences and responsibilities acquired along the way. If it's also a compelling postnuclear saga with all kinds of ideas for gamers engaged in related campaigns (SF and otherwise), then so much the better.

VULCAN'S GLORY

D. C. Fontana
Pocket 0-671-65667-8 $3.95

When I heard the first three chapters of *Vulcan's Glory* read by the author at a 1988 summer SF convention, I had high expectations for the novel. After all, D. C. Fontana can be said, for the most part, to have invented Vulcan culture in her capacity as story editor for much of the original *Star Trek* television series. Then the review copy arrived, bringing with it the most unexpected surprise possible: The novel not only failed to meet expectations, it wasn't consistent with previously established Vulcan lore.

That's not a statement to be made lightly, especially since Fontana takes a narrow view of what is and isn't official *Star Trek* continuity: Other novels and comic books don't count. But the paradoxes at the core of *Vulcan's Glory* come straight from the old TV episodes — one of Fontana's included.

Point: Vulcans govern themselves by rationality and logic, not emotion, even in their mating traditions. David Gerrold's *The World of Star Trek* quotes a Fontana memo concerning her original version of "The Enterprise Incident," in which Spock appears to seduce a certain Romulan Commander: "Vulcans do not nuzzle, kiss, hug, or display any other form of *human affection?* According to Gerrold, Spock's most tender line in the original scene (not the scene that was eventually filmed despite Fontana's protests) was "I admire your mind."

But in Fontana's new novel, the mind of T'Pris is almost entirely irrelevant; Spock falls in love with her virtually at first sight. Spock's and T'Pris's relationship is one of pure emotion, not respect founded on shared intellect and love. And the quality of T'Pris's intellect is open to question, because she allows herself to be murdered in a decidedly illogical fashion.

Point: "Amok Time," from the original series, establishes that Vulcans are notoriously secretive regarding their mating and romantic habits. Only in the face of death does Spock confide to Kirk the reasons for his deteriorating health. Yet in *Vulcan's Glory*, Spock and T'Pris make no effort whatever to keep their increasingly intimate relationship private; it's a matter for gossip among Captain Christopher Pike's command crew, and Spock almost casually acknowledges its existence to brand-new superior Pike after T'Pris's death.

These discrepancies are totally inexplicable — Fontana is capable of and has produced far better work. One clever point, on which the killer's identity turns, doesn't make up for these or for two further weaknesses: an entirely superfluous subplot about eloping alien teenagers, and the lack of emotional resolution to the encounter with T'Pring that begins the novel. (A brief mention of the U.S.S. *Enterprise's* complement as 203 persons is doubtful but open to debate.)

Vulcan's Glory should have been a milestone novel in the world of *Star Trek.* Instead, it's a misfire of epic proportions and a violation of the cardinal rule of all serial fiction, be it literary, cinematic, or role-playing oriented Once established, characters should always behave consistently with their heritages and origins. D. C. Fontana's novel is out of character both for her and for Spock, which is a great loss for both.

A SPELL OF DECEIT

Laurie Goodman
Del Rey 0-345-35596-2 $3.50

Somewhere in its evolution, *A Spell of Deceit* acquired a bad case of split personality. Despite being labeled as fantasy, Laurie Goodman's novel might be as easily (and perhaps more accurately) labeled science fiction. And though it's published for a general reading audience, the writing and characters are clearly and narrowly aimed at young adults. Yet, while the novel can't exactly be termed pleasant reading, it's a thoughtful and thought-provoking story with surprisingly useful insights for gamers whose adventuring parties are constantly falling apart.

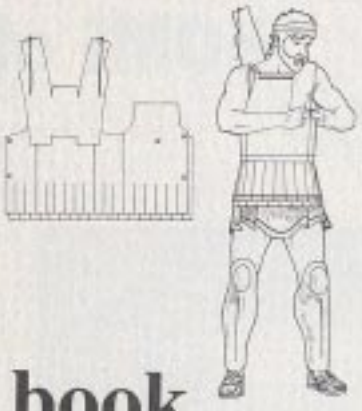
The story is set in an unnamed locale (at a guess, a long-abandoned Earth colony planet) populated by two groups of humans: Homesteaders and Roamers. Homesteaders are people who live in and around agricultural communities and use pioneer-level technology. Roamers, meanwhile, lead gypsylike lives, know strange music and herb lore, and wield so-called magical-powers. The two races (using the term in its ethnic, not genetic, sense) have been bitter adversaries for several generations, with Homesteader folklore holding a Roamer's curse responsible for a consistent decline in the fertility of Homesteader lands and livestock.

Goodman's reluctant hero is Chris, a teenager whose familial connections to the curse's original victim, together with a gift from a dying Roamer woman, propel him toward a confrontation which is supposed to end-the curse's effects. But part and parcel of the quest is Arron, an unpredictable Roamer teen whose motives for accompanying Chris are uncertain: Arron is extremely difficult to trust. However, he is an invaluable ally and a guide capable of leading Chris and a third unexpected partner, runaway Katie Topkins, into danger and out of it again.









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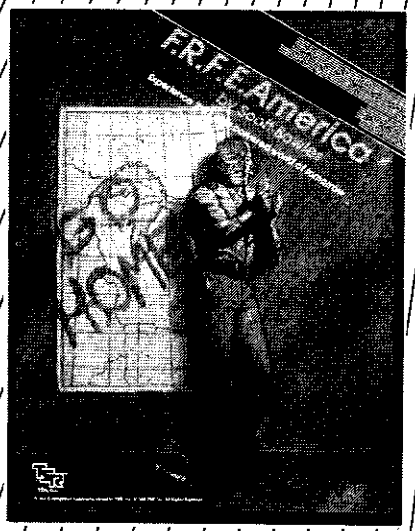
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As a coming-of-age tale, Goodman's novel is more plausible than most — which is part of its chief problem. Like real people, Chris and his companions must cope with the same issues over and over before resolving and growing past them. This lifelike repetitiveness tires readers quickly and draws out the final face-off beyond reason. (On the plus side, erring by presenting too much story is far preferable to rushing through complex emotional struggles too quickly.)

But *A Spell of Deceit* is uniquely valuable to gamers for showing how adventurers can cope with comrades of divergent alignments. It's not a precise blueprint, but the fact that Chris and Arron do manage to work together without getting each other killed bodes well for the futures of countless paladins and rangers who have to put up with neutral-devious thieves. There may not be much polish on Goodman's storytelling yet, but this is one novel where good intentions count far more than smooth execution.

THE MIRROR MAZE

James P. Hogan
Bantam Spectra O-553-27762-6 $4.95

James Hogan's novels have gradually mutated away from hard science fiction and toward high-tech political intrigue, so that *The Mirror Maze* has more to attract TOP SECRET/S.I.™ game players than those games with space-traveling campaigns. Hogan's plotting is easily as intricate as his new genre requires; administrators should have no trouble extracting bits and pieces of business from the adventure and transplanting them into game adventures. They may also have less trouble than you'd expect keeping their agents from reading ahead and anticipating their designs. However, as a substitute for SF extrapolation, Hogan injects a massive overdose of political ideology into the novel.

The spy plot, a multipronged affair involving a missing satellite programmer, stolen missiles, and a scientist of questionable loyalties, initially seems to hang on a spectacular network of coincidences. Most of these, however, are the result of necessary misdirection; Hogan's real focus is on a small group of characters, not the cast of thousands popular in this category. The one real credibility tester is Hogan's initial premise (involving the murder of the wrong near-identical sister), which is almost fatally confusing due to a sloppily written murder sequence. Hogan violates Writer's Rule #1: Omniscient narrators shouldn't lie to readers by misidentifying the murdered girl in authorial voice. But once the identity puzzle is resolved, the remaining elements line up in appropriate domino-toppling fashion when viewed from the novels end.

Hogan's near-future setting is just offkilter enough to be intriguing. As the year 2000 approaches, the U.S. government is mired in megabureaucracy so deeply that a third-party movement sweeps into office on a platform of simple yet drastic economic reform: Eliminate all limits on free enterprise. (Most law, it turns out, exists to limit free enterprise.) It's an engaging concept, and Hogan aptly works out his heroes and villains from the consequences. The idea stops being engaging, however, after the third long conversation in which a devoted Constitutionalist explains the party line to an uncertain outsider, and these long conversations persist throughout the novel. Hogan tries too hard to deliver a political statement and ends up boring potential allies and opponents alike.

But if *The Mirror Maze* has two serious flaws, it also has Hogan's strong plotting and a well-defined group of key players. Those virtues are enough to make it worth cautious investigation, but they won't be enough to rescue Hogan's career if he continues in this careless vein.

THOSE WHO HUNT THE NIGHT

Barbara Hambly
Del Rey 0-345-34380-8 $16.95

Any gamer who has ever encountered a properly played vampire knows how incredibly difficult they are to kill. So London's vampires are understandably worried when someone begins reducing



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their numbers with apparently murderous ease. But how can the nightbound undead track a killer who operates by day? And who besides another vampire could track the victims with such deadly efficiency?

The answers, in Barbara Hambly's latest novel, are both well concealed and eminently logical in hindsight. But while Hambly's heroes are chiefly concerned with unraveling the mystery, Hambly herself is nearly as interested in the biology and psychology of her vampire legions. As the puzzles unfold, we gradually learn the origins of vampires' powers of the mind, the extent of their uncanny strength, and the physical effects of silver and sunlight on their bodies. We discover how they cover their tracks in polite society and how those tracks may be followed. But despite the vampires' own fears, they remain a chilling and constant presence that is felt through the London fog and seen in shadows beyond the streetlamp's glow.

James Asher, Oxford don and one-time gentleman spy, sees vampires more clearly than most. Recruited by the emigrant Spanish vampire Don Simon Ysidro, he must capture the vampire-slayer or lose his wife to Ysidro's powers. Moreover, he must persuade Ysidro's skeptical fellow vampires not to do away with him before he can solve the case. But the novel isn't a professionally detached sleuthing exercise; all involved eventually find themselves with unexpected roles in an insane experiment gone awry.

Hambly's vampires differ most from the AD&D game variety in alignment behavior — while *Monster Manual* vampires are chaotic evil, vampires in *Those Who Hunt the Night* are decidedly lawful and logically so. Yet, if Barbara Hambly's novel presents a sharply organized — even civilized — portrayal of vampiric life, it is still richly chilling and satisfyingly deadly in all the right places. Like the vampires themselves, it is a book that should not be ignored.

Recurring roles

The odds-and-ends pile is unusually impressive this time around, with at least one pleasant surprise: *The Maze in the Mirror,* (Tor, $3.95) which caps Jack Chalker's G.O.D., Inc. series with a solid SF mystery, carries none of the negative baggage that's weighed down much of his recent work. As a series in which the parallel-universe framework gets more attention than the individual universes, these books also have better-than-average gaming potential. (A supplement for Steve Jackson Games' GURPS® game wouldn't be unreasonable, for instance.)

Michael Kurland's Perchance (Signet, $3.50) is also a parallel-universe adventure, though a far lighter and weirder one involving a princess with amnesia, a former apprentice shoemaker, and villains who don't know the meaning of the word overkill. Kurland's plot is designed on a grand scale, but the writing is cheerfully mild-mannered and thoroughly pleasant. A series is apparently planned and definitely welcome.

The Warrior Lives (New American Library, $17.95) promotes Joel Rosenberg's series about gamers exiled to a fantasy milieu to hardcover status. While the process of acclimating elves and slavers to Industrial Revolution technology (mostly firearms) remains as fascinating as ever, this newest entry is comparatively thin, as young Jason Cullinane inherits the lead role from his missing (but possibly not dead) father. It looks like a transitional book; Rosenberg still has loose ends to resolve involving faerie powers and the mysterious Professor Deighton.

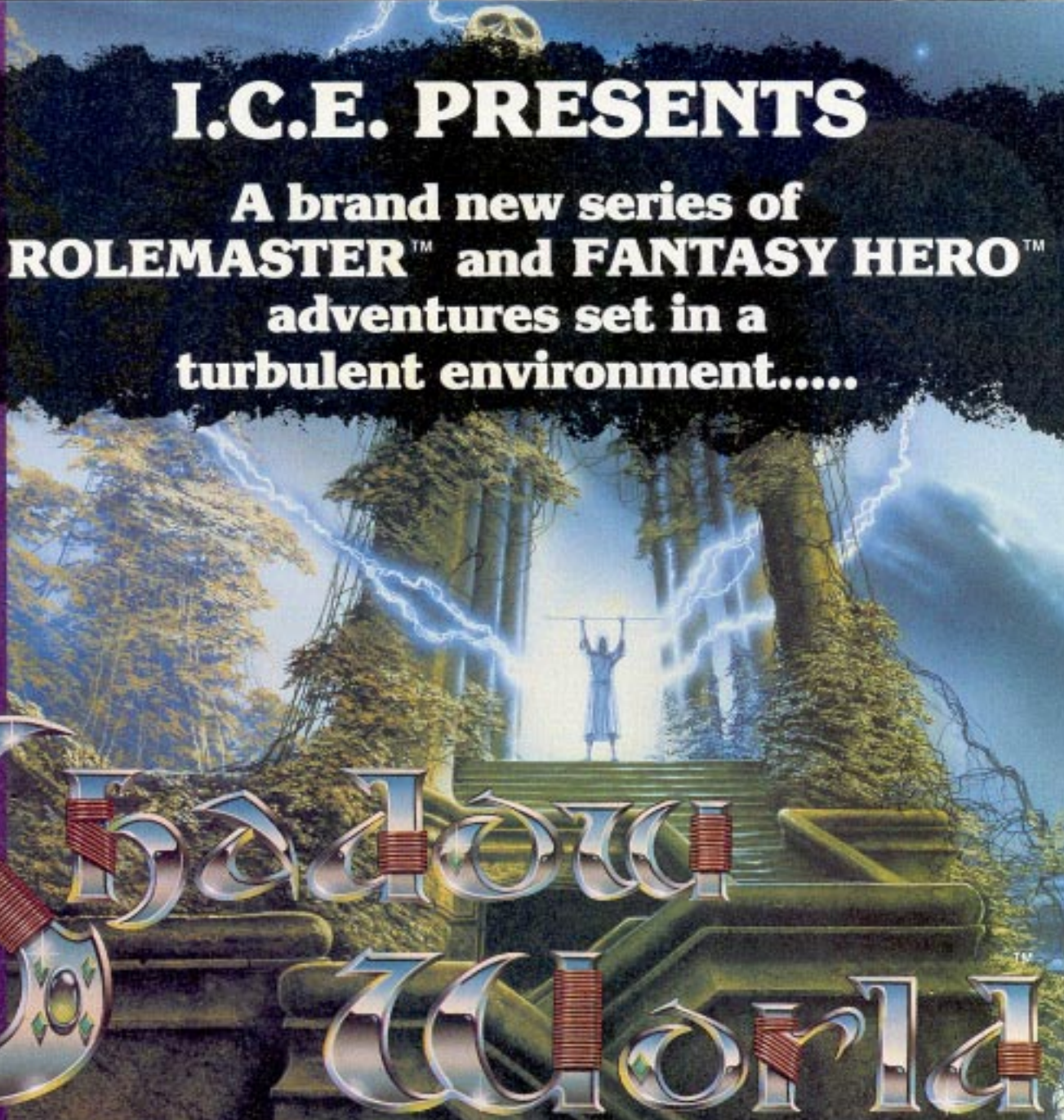
Midori Snyder's new novel also starts a series, and while it's quite different from her earlier *Soulstring, New Moon* (Ace, $3.95) is no less forceful. Elemental magic is the keystone of the sequence in which an undying fire queen has been orchestrating the murders of children with innate magical potential for centuries. The street culture of Oran is well detailed, and Snyder doesn't pull punches. City-building DMs should take note.

Two items merit notice on the strength of cover testimonials (more specifically, quotes from earlier reviews in this space). *On The Seas Of Destiny* (Ace $3.50) finishes Ru Emerson's Nedao saga in excellent form. The trilogy also wins points for Martin Springett's striking and consistent artwork. And Patricia Kennealy's *The Silver Branch* (New American Library, $18.95) makes a solid addition to her Keltiad saga, blending ancient fantasy elements with interstellar intrigue. Three more Keltic trilogies are anticipated, making for an ambitious project.

Finally, *Oathbreakers* (DAW, $3.95) continues Mercedes Lackey's chronicle of swordswoman Tarma and sorceress Kethry with style and vigor, forging a connection with her Valdemar stories, offering rare glimpses of between-levels training, and providing the unique spectacle of heroines who really do retire! Lackey also provides a healthy section of ballads at the back of the book — while some read better than others in print, it's a safe bet that the recorded musical versions from Firebird Arts & Music will be worth hearing. (Firebird now markets material previously published by Off Centaur Publications, whose tapes were reviewed in this space some time ago. Inquiries should be directed to Firebird Arts & Music, P.O. Box 453, El Cerrito CA 94530.) Ω

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Role-playing Reviews

The Kafers are coming!

It's AD. 2301, and the fate of humanity hangs in the balance. Kafer starships sweep into orbit around the frontier world of Hochbaden. The German frigate *Magdeburg* is lost with all hands as Kafer weapons blast it. For four days, Kafer warships pound the defenders, reducing the majority of the human settlements to piles of smoking metal and plastic. Those colonists who escape the bombardment are left to starve or die from life-support failure. The relief force from the nearby Eta Bootis system runs into the Kafer invaders and is defeated. The war with the Kafers has just taken a turn for the worst. Can humanity survive all that the merciless aliens can throw against it?

The answers to this and other questions can be found in Game Designers' Workshop's *Invasion* sourcepack for the 2300 AD™ science-fiction role-playing game. *Invasion* is the latest release from GDW, and it details the future history of humanity's struggle to reach the stars. But *Invasion* is only one of GDW's products dealing with the Kafer War. Previous products have set the scene in a very dramatic and colorful way. And GDW has even found time to revise its TRAVELLER: 2300™ game (thus creating the 2300 AD game), and launch the MEGATRAVELLER™ game (see the review in DRAGON® issue #141). But before taking a look at the Kafer War series of releases, a review of the 2300 AD game is in order.



2300 AD™ game
Science-fiction role-playing game
Game Designers' Workshop $20.00
Design: Marc W. Miller, Frank Chadwick, Timothy B. Brown, and Lester W. Smith
Significant contributions: Loren Wiseman, Gary Thomas, Joe Fugate, John Harshman, Matt Renner, Kevin Brown, Steve Venters, Bryan Gibson, Deb Zeigler, and William H. Keith, Jr.
Cover illustration: A. C. Farley
Interior illustrations: D. J. Barr, Steve Venters, Liz Danforth, A. C. Farley, Bryan Gibson, Tom Peters, Tim Bradstreet, Rob Caswell, and Jeff Dee
Art director: Barbie Pratt
Graphic design and production: Lauretta Oblinger, Dana Reischauer, James R. Kuntz, and Kelly Walsh
Components: 96-page Adventurer's Guide, 112-page Director's Guide, 32-page Play Aids booklet, full-color Near Star Map, one 10-sided die, and two 6-sided dice



As noted earlier, the 2300 AD game is a revision of the TRAVELLER: 2300 game (reviewed in DRAGON #131) The TRAVELLER: 2300 game suffered from being confused with GDW's TRAVELLER® game, which is hardly surprising as their names were very similar. In fact, the TRAVELLER and TRAVELLER: 2300 games had very little in common, being based in different settings and having markedly different future histories and technologies. By renaming the TRAVELLER: 2300 game, GDW removed the confusion and freed the 2300 AD game from the shadow of its elder cousin, the TRAVELLER game. Additionally, GDW took the opportunity to expand the game dramatically and enhance its visual aspects.

The first thing you notice is that the 2300 AD game weighs far more than its predecessor Okay, extra bulk and packing in the box cannot be taken as an improvement in quality — but in this case, it is. The total page count in the booklets has risen greatly, leading GDW to replace the cardstock booklet covers of the TRAVELLER: 2300 game with flimsier paper covers in order to keep the price down. What would you rather have: two 48-page cardstock-cover booklets, or a 96-page booklet and a 112-page booklet?

The tremendous increase in the game's page count isn't just a case of bulking it out with unnecessary padding, either. The 2300 AD game delivers the goods and lives up to the state-of-the-art claims originally made for the TRAVELLER: 2300 game.

The changes: First off, the books have been reordered and treated to a greatly improved layout and presentation. By employing sidebars and additional graphics to good effect, GDW has made the 2300 AD game much more accessible. With the examples it gives on how the rules work in practice, it becomes a much more user-friendly product than its ancestor. All the items of equipment, weapons, armor, vehicles, etc., are illustrated, and the essays dealing with the political divisions on Earth are accompanied by maps in the sidebars. This new layout makes 2300 AD visually appealing and makes the background easier to digest. But an improved package alone doesn't really make for a revised game Here again, GDW has not skimped: It also took the opportunity to iron out the problems that existed in the TRAVELLER: 2300 game.

The 2300 AD game now has an experience system that lets players develop their characters over time. The system works well and gives steady increases in skills, allowing characters to hone their existing skills and learn new ones. Not being satisfied with adding an experience system, GDW has also added Renown, a measure of how well known a character is. Renown is earned by carrying out deeds and services that bring a character into the public eye. It affects how certain NPCs react to a character. For example, renowned mercenaries are more likely to be hired for the more dangerous but higher-paying jobs. Renown can actually be a handicap; if a character is trying to keep a low profile but her face has been appearing all over the tri-vid screens for the past few weeks, she has very little chance of going unrecognized.

The basic rule mechanics were left the same as before, with minor tweaking carried out to make them work better. Players can now design their own characters using a point system or can continue to use the original character-creation method, which combines random generation with player choice. The armor rules have been revised, the task system has been altered slightly, and wounding rules have been introduced for characters involved in space combat. (Now instant death is no longer a mandatory result for player characters aboard a starship which takes a crew hit.) Otherwise, it's still very much the same game that it was before.

Directing the game: Great improvements have been made in easing GMs into the roles of 2300 AD game Directors. The sections on designing and running adventures and how to connect adventures into campaigns are very useful. Details on the motivations of NPCs was one of the original game's strong points, and this has been enhanced by adding information on NPCs' appearances and personalities. The addition of tables to determine NPCs' appearances, ages, and skills means Directors can generate NPCs quickly and easily. Add expanded rules for creating and placing animals, worlds, star systems, and satellites, and you end up with a versatile game.

Background: But it's not just the expansion of these areas that has grabbed my imagination. It's the way the original background has been developed to make the universe of the year 2300 more than just a tale of conflicting Earth powers in space. The 2300 AD game boasts developed alien races and a war that might end only when humanity is exterminated.

Humanity has encountered six intelligent alien races since leaving Earth. The description and motivations of the alien races are well up to the high standards set by GDW in their TRAVELLER game. As contact with these aliens is still in its early stages, I'm not going to give the details away here, although I'll take a closer look at the Kafers later on.

Exploration from Earth is primarily contained to three distinct interstellar territories — the "arms" of exploration: the Chinese, the American, and the French. The arms stretch out from Sol into the vastness of the nearby stars. Each arm has its own problems and subsequent campaign adventures. The Chinese arm is racked by terrorism, and the American arm is plagued by smugglers and an inability to expand any further because of the limits of present starship technology. Currently, the French arm is in danger of being overrun by the Kafer hordes.

Evaluation: The 2300 AD game is a greatly welcomed development. With its new and improved presentation, revised and expanded rules and background, more dynamic feel, and extensive range of support products, the 2300 AD game can truly be called a state-of-the-art science-fiction role-playing game. I recommend it highly to anyone looking for a game of hard science-fiction that pulls no punches and delivers the goods in a highly satisfying manner. In bringing out the 2300 AD game, GDW has come up trumps and made a good game into a great one. Hats off to the GDW staff for an excellent science-fiction game.

Colonial Atlas
2300 AD game supplement
GDW $10.00
Design: Loren K. Wiseman, J. Andrew Keith, Tom Peters, Lester W. Smith, Deb Zeigler, Gary Thomas, Bob Swarm, Marc W. Miller, Matt Renner, Mike Dane, Robert and Nancy Parker, Bill Connors, and Timothy B. Brown
Development: Rob Caswell, Deb Zeigler, and Timothy B. Brown
Cover illustration: Steve Venters
Interior illustrations: A. C. Farley
Components: 96-page perfect-bound book

The nations of Earth share 29 colony worlds between them, varying from the well-established world of Tirane at Alpha

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Centauri A, to the harsh conditions of Crater. The *Colonial Atlas* covers the Core world of Tirane, the 12 colonies of the French Arm, the 11 colonies of the Chinese Arm, plus the five worlds of the American Arm. The entries expand on the information in the 2300 AD rule books, making them into vibrant settings for adventures and exciting locations for the heroes of the future to exercise their survival skills.

Each of the colony worlds is examined in detail, covering stellar and planetary data, colonial history, resources, government, wildlife, and the organization of life in each colony. Adventure ideas for each world are either clearly stated or easily extrapolated from the background material. Each colony seems real; the colonists face believable dangers and economic and political problems in their day-to-day struggles to maintain human life on the worlds of the frontier. One area where this product could have been improved is in the provision of planetary and system maps. All you get are star maps of the three arms, which are useful but are only part of the story. As most adventures take place on the worlds of each system, maps showing the physical layout of each planet would have made a welcome addition and greatly enhanced an already impressive product.

Evaluation: The *Colonial Atlas* is a very worthwhile purchase to anyone interested in the 2300 AD game. It shows the great potential for adventures set in this period of Earth's future history, and it clearly shows the extent of each nation's colonial presence. This is a product that no fan of the 2300 AD game should be without. It's also very useful to players of other science-fiction games as a source of ideas and inspiration, particularly when it comes to presenting alien worlds very different from Earth.

The Kafer War

Over the years, GDW has had plenty of experience in designing detailed and interesting alien cultures. The TRAVELLER and MEGATRAVELLER games boast some of the most believable aliens ever conceived. GDW attained this high standard by focusing on the ways the various aliens think and interact with each other and with other alien races. GDW's aliens are more than just laser fodder; their motivations and histories are described in depth. The creator of the Kafer, William H. Keith, Jr., is familiar to TRAVELLER game players, as he and his brother J. Andrew Keith have played an integral part in shaping the TRAVELLER and MEGATRAVELLER game universe. Their credits are impressive, ranging from adventures and supplements to the highly useful Environment series of booklets (see the "Short and sweet" review in DRAGON issue #133). The two brothers have an excellent grasp of what makes for appealing science-fiction adventures, so it comes as no surprise that the Kafers are highly credible and well-detailed aliens. Loathsome they may be, but they've got good reasons for developing in the directions they have.

The Kafer threat is a well-conceived campaign structure. Here again, vibrant and open-ended campaign themes are familiar to the GDW staff. The development of the TRAVELLER game's Imperium was well documented in the pages of *The Journal Of The Travellers' Aid Society* in the form of news reports, and this practice has continued in the pages of *Challenge* magazine [see *the "Short and sweet" review in DRAGON issue #141).* These news reports supplement TRAVELLER campaigns, and they give the flavor of a universe that has its own internal consistency and development. The most noteworthy news reports concerned the Fifth Frontier War, which saw the Imperium's Spinward Marches invaded by Zhodani, Vargr, and Sword Worlds fleets. The war acted as a backdrop to the actions of individual adventuring groups, impinging on the characters' lives as the enemy forces advanced deeper into Imperial territory. It gave rise to numerous adventures in which player characters could participate without having the war always dictate how those adventures would turn out. Individual GMs had a lot of leeway to use the war in whatever means they desired.

The theme of war has appeared in role-playing games many times, but few companies use it as well as GDW. The Kafer War in the 2300 AD game draws on GDW's experience to good effect.

The Kafers

The Kafers are two-meter tall humanoids that have tough, horny carapaces protecting their heads and backs. Their mouths are full of mandibles, hooks, needles, siphons, chelae, and other disgusting tools for impaling, shredding, cutting, sucking, and devouring their food. Basically, they don't look very nice, and their personalities are repulsive to match.

Kafers are marked by a dual intelligence. When first encountered in combat, they act stupidly, even shooting each other in their confusion, but after a few minutes they become very clever, using every trick available to overcome their enemies. When coupled with unrelenting bravery in combat and a total disregard for human life, this produces an implacable antagonist that seems intent on destroying the human race — and the Kafers have the means to do so. An analogy for Kafers in fantasy games would be orcs, except that Kafers are far better developed in game terms than any group of orcs to date. Kafers are mean, brutal, and highly dangerous. They show no mercy and expect none from their enemies.

Because adventurers are fighting against the greatest threat they are ever likely to encounter, Kafers make ideal foes. No question of moral qualms here: The Kafers are out to destroy us. Humanity's only chance for survival is to fight back and defeat the Kafers before they eradicate the human race.

The Kafers first appeared in the adventure *Kafer Dawn* and have since reappeared in the *Aurore Sourcebook, Mission Arcturus,* the *Kafer Sourcebook,* and *Invasion.* The war is heating up; lets check out how it started.

Kafer Dawn

2300 AD game adventure
GDW $8.00
Design: William H. Keith, Jr.
Development: Frank Chadwick
Cover illustration: Steve Venters
Interior illustrations: Dan Panosian and Steve Venters
Components: 48-page booklet

Kafer Dawn is set on the world of Aurore. Prior to the adventurers' arrival, the planet was invaded by the Kafers. Humanity's first encounter with the Kafers occurred at the French research station at Arcturus when a Kafer vessel arrived in the system in 2995. Attempts at communication by the research station's crew were unsuccessful, and the Kafer vessel left the system. In 2297, contact was lost with the station. In 2298, the Kafers hit Aurore, in the Eta Bootis system. Defeating the defending vessels, the Kafers landed and began to exterminate all humans they encountered. The Kafer ships were later destroyed, but their ground forces remain hidden in the great expanse of Aurore's wilderness. It was on Aurore that the Kafers were given their name by German mercenaries. "Kafer" means "bug," and it is also slang for "pretty girl."

Kafer Dawn takes a look at the world of Aurore, which is itself an intriguing setting. Aurore is a satellite of a gas giant, tidally locked so it doesn't rotate. One side of Aurore always faces the gas giant, resulting in very high temperatures; the, other side faces away, making this face very cold. Humans have settled the areas in between, where the extremes of climate are less severe. The world is occasionally wracked by fierce storms, and interference from the gas giant prevents radios from functioning. Microwave relays are used to keep the numerous settlements in contact with each other.

The animal and plant life of Aurore is not suitable for human consumption, and the soil does not support Earth plants. To overcome this, the settlers have imported dirt from Earth and mixed it with sterilized native soil. Now capable of supporting human existence, the precarious ecological balance of Aurore is in danger of being destroyed by the Kafers, who have introduced a biological threat to Aurore: the Kafer Rot. This fungus destroys Terran

crops and also affects humans. Given the vicious local wildlife and the constant menace of the Kafers, Aurore adds up to a very dangerous place to be.

Newly arrived adventurers are drawn into the front line of the struggle against the Kafers. Four adventures are provided, but many others suggest themselves throughout the book. The four adventures are generally good but suffer from a lack of adequate maps and staging tips. One adventure concerns the defense of a homestead from a Kafer attack, yet no map is provided (the GM being told to create one for the purpose). Encounter tables are mentioned more than once, but they seem to have been overlooked when the book went to the printers (although the last adventure does include its own encounter tables).

During the course of the adventures, the player characters find out more about the Kafers, and they are even enlisted to capture a Kafer alive in order that more can be discovered about this enigmatic race. The themes of the adventures are good, but they are really outlines which could have benefited from more development.

A nice touch is the inclusion of a training circular for the adventurers that describes the Kafers and their equipment. This warns the adventurers that Kafers are highly dangerous, but also tend to be stupid until combat commences. It describes the employment of "cattle prods" by Kafer officers to jolt their troops prior to giving an order. The circular also gives nice descriptive names to the Kafers' rugged weaponry, such as "horse pistol," "thud gun," and "flashlight." Different Kafer vehicles are similarly described as "crawlers," "bugbuses," and "deathsleds." Most disturbing is the Kafers' use of the German word *Fleischwesen* to describe humans. It translates as "Meat Being."

Evaluation: *Kafer Dawn* is the weakest of the Kafer War products. All of the planetary information has been reprinted and expanded in the *Aurore Sourcebook*, and the background on the Kafers has been surpassed in the *Kafer Sourcebook*. *Kafer Dawn's* strengths lie in its adventures, which (once the required work has been carried out) serve as ideal introductions to the Kafer War. *Kafer Dawn* can also be used as an interim product, used prior to purchasing the more detailed *Aurore* and *Kafer Sourcebooks*.

Aurore Sourcebook

2300 AD game supplement
GDW $10.00
Design: William II. Keith, Jr.
Development: Loren Wiseman and Frank Chadwick
Cover illustration: Steve Venters
Interior illustrations: Rob Caswell and Bryan Gibson
Components: 96-page booklet, including eight pages of color plates

The planet of Aurore is given in-depth treatment here. This book takes a look at conditions on Aurore, presenting the world in great detail and containing plenty of adventure ideas as PCs battle the elements, the worlds animals and plants, and the Kafers. Some of the information is reprinted straight from *Kafer Dawn*, but the extra information provided more than makes up for this.

The sourcebook is very complete and adds descriptions of prominent NPCs, the military forces of the settlements, the mercenary groups active on Aurore (including their equipment), and encounter tables. The sourcebook shows that lots of thought went into its design. Of special mention are the eight pages of color plates showing soldiers from the military forces, and three Kafers in lurid color. The sourcebook does such an excellent job of describing Aurore that enterprising GMs can even have their adventurers arrive on Aurore prior to the Kafer invasion (possibly even being born there), so they can fight the war from its very beginnings.

The physical aspects of living on Aurore have not been skimped. The various geographical areas (from the hot pole to the cold pole) are examined in great but easily

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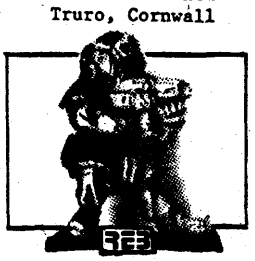
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accessible detail, with game rules for dealing with the environment and a discussion of the problems likely to be encountered by travelers in the remote parts of Aurore. This supplement provides some of the best examples ever of how nature can be used as an antagonist. Caution and experience are essential elements for survival.

Evaluation: *The Aurore Sourcebook* contains a wealth of detail and is stuffed full of adventure ideas. Aurore is a dangerous world in itself; with the Kafer presence it becomes doubly so. If the Kafers don't get you, the planet might. Great care and inspired design have gone into this product. Adventurers on Aurore should approach it in the same spirit. Use care, rely on your inspiration, and you'll survive. Act rashly, and you'll become just another statistic of the war. The *Aurore Sourcebook* is highly recommended as a fully fledged science-fiction setting and as a world of adventure.

Mission Arcturus

2300 AD game adventure
GDW $8.00
Design: William H. Keith, Jr. and Lester W. Smith
Development: Frank Chadwick and Lester W. Smith
Cover illustration: Steve Venters
Interior illustrations: Rob Caswell, Liz Danforth, and Tom Peters
Components: 48-page booklet

Mission Arcturus continues the adventures of *Kafer Dawn* and the *Aurore Sourcebook*. The premise is that the adventurers are now experts in dealing with the Kafer menace. Their knowledge is therefore considered essential to the success of a mission to discover exactly what happened to the French research station in the Arcturus system. The adventure can also be used by characters who have no prior experience with Kafers, in which case they form part of the marine contingent that accompanies a group of NPC advisors. One way or another, the adventurers are sent to the research station. Once inside the station, the PCs must make their way through it and deal with the problems that await them.

The NPC elements are excellent; each character is finely detailed. In the hands of an accomplished GM, the NPCs will come to life, with their various personalities leaving a distinctive stamp on the adventure. The descriptive passages are also very good, conveying the appearance of the Arcturus system and the research station in a highly convincing manner. In many ways, *Mission Arcturus* is a dungeon crawl, but one which succeeds admirably in its use of atmosphere and plot. The ending is particularly fine and very logical, though you'll have to play to find out what it is.

Evaluation: If you liked the movie *Aliens*, you'll love this adventure. It's dirty work, but someone has to do it. The adventure does an excellent job of combining action with the detective work required to figure out what has been happening here on the station since the Kafers hit it. The science-fiction elements shine, making this a very memorable adventure.

Kafer Sourcebook

2300 AD game supplement
GDW $10.00
Design: William H. Keith, Jr.
Development: Loren K. Wiseman
Ylii *(alien race)* design: Liz Danforth
Cover illustration: Steve Venters
Interior illustrations: Tim Bradstreet, Bryan Gibson, A. C. Farley, and Rob Caswell
Components: 104-page perfect-bound book, including eight pages of color plates

More Kafers than you'd ever care to meet are included in the *Kafer Sourcebook*. This book showcases William H. Keith's grasp of alien psychology and development. Here we get to see why the Kafers are the way they are. It's all very believable and even surpasses previous GDW releases dealing with aliens.

The sourcebook shows how Kafers developed as a species, revealing their home world, physiology, psychology, sociology, government, language, cultural history, technology, starships, and the extent of their sphere of space. With all this information, you could even play one as a player character — not that anyone in his right mind would want to play a dimwitted cockroach that suddenly turns into a supercharged death machine in combat, (Then again, I've seen player characters who fit that description, and they've been human.)

The background to the Kafer War is clearly described from the Kafer point of view. They've got very logical reasons for doing what they do. Humans may think that Kafers are bloodthirsty maniacs, but it all makes sense to the Kafers. I'd like to tell you more about the Kafers, but most of the information in the sourcebook is designed to be discovered slowly during play. For now, you'll have to accept that they are a well-detailed and carefully developed alien race. Part of the excitement in playing in the Kafer War will be the gradual disclosure of what makes the Kafers act in the ways they do. Information on the Ylii, an alien race that interacts with the Kafers, will also have to remain a mystery.

The physical presentation is very high, with sidebars being used to good effect to break up the longer essays and provide marginal notes on various aspects of Kafer life. The color plates depict a double-page spread of a Kafer "bugbus" and "crawler," and a four-page fold-out showing the Kafer sphere of space, complete with a star list. The vehicle illustrations are ideal for slapping down on the table whenever the adventurers encounter such equipment in the field.

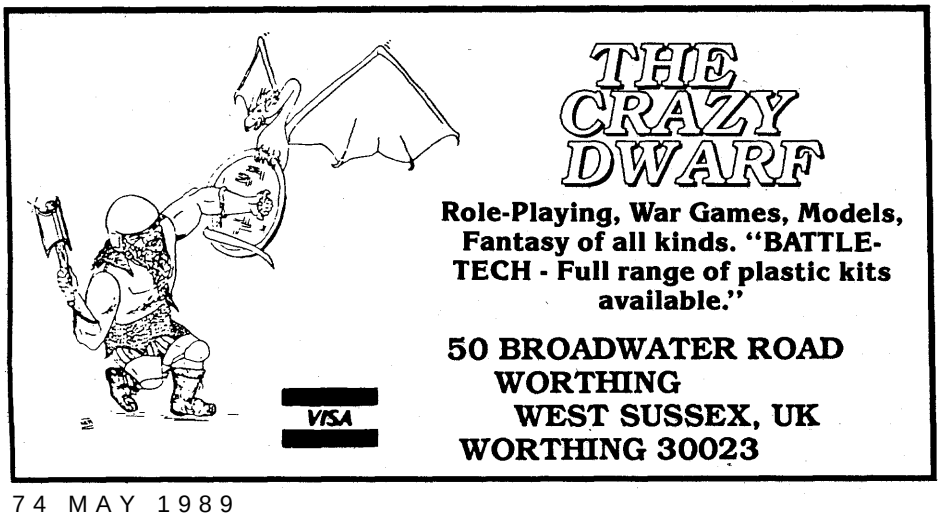
Evaluation: The *Kafer Sourcebook* is a perfect example of how to design a detailed and properly motivated alien race. It is a pleasure to read, apart from the bit on dietary habits (more from my squeamishness than anything else). There's enough information here to please even the most ardent Kafer hunter. Once again, GDW has proved itself to be the foremost designer of alien races.

Invasion

2300 AD game supplement
GDW $8.00
Design: J. Andrew Keith
Development: Lester W. Smith
Cover illustration: Steve Venters
Interior illustrations: A. C. Farley, Liz Danforth, and Bryan Gibson
Components: 72-page perfect-bound book

Invasion takes the up-to-now localized Kafer War and carries it further down the French Arm. The Kafer fleets are on the move, bringing widespread death and destruction to peaceful worlds. *Invasion* is a sourcepack for Directors interested in using the war as the background to an extensive campaign. It describes the Kafer War from the commencement of the invasions in 2301, showing the extent of the Kafer incursions into human space.

The idea behind the pack is to allow Directors to use the war to generate adventures for their player characters, including military actions against Kafer



ground forces and starships. Adventures in which the characters flee endangered systems, avoid Kafer attacks, and generally deal with the panic and anarchy which follows news of the approach of Kafer forces also play a big part in *Invasion.* Player characters can also join the crew of the starship *Avenger* as it sets out to gain vengeance on the Kafers for the death of the commander's wife and child.

Each world attacked by the Kafers is described, and the booklet gives information on the course of Kafer attacks in the system. A big plus here is the provision of system and world maps, which help greatly to set the scene and chart the actions taking place in a system. News reports are provided for each world, and game mechanics showing how fast the news travels are also detailed. Each world comes complete with a scenario for use with GDW's STAR CRUISER game of starship combat.

The positions of the human fleets at the start of the war and the invading Kafer space forces are detailed, and STAR CRUISER game statistics are given for the Kafer vessels involved in the invasion. Encounter tables detail the types of Kafer forces that space-borne adventurers are likely to encounter. An essay deals with how a space-orientated campaign can be run, and it looks into running blockades and privateer attacks on Kafer shipping. Ground actions receive similar treatment, with a discussion of how a guerilla war against the Kafers can be developed.

Invasion also details Kafer equipment, the information being drawn-from previous products. A timeline shows the extent of Kafer activity in and around the world of Aurore, which will be very useful for Directors running campaigns there. Invasion is not designed to let any one party of adventures win the war. The designer points out that this is highly unlikely anyway; all an adventuring group is likely to do is win a few minor victories over the Kafer forces. This doesn't mean that PCs are wasting their time, but that the Kafer threat is so huge that only a concerted effort by the nations of Earth can hope to defeat them. This is consistent with 2300 AD's overall flavor of hard science fiction. Just as no one would have expected the French Resistance movement to have defeated Nazi Germany on its own, no one can expect victory to come from the actions of a few characters. All they can do is hold out and do the best they can in their own local sphere of influence.

Evaluation: *Invasion* makes for an ideal continuation of the struggle against the Kafers. Within its pages, the war builds to epic proportions. Instead of just one world being under threat, the fate of all humanity is in question. When it comes to creating an exciting and believable universe, *Invasion* succeeds admirably. This is war on a grand scale, with victory going to the side that makes the best use of the resources available. *Invasion* is highly recommended as a model of how to design epic struggles and as a brilliant background to a 2300 AD game campaign.

Ground Vehicle Guide

2300 AD game supplement
GDW $10.00
Design: Loren K. Wiseman
Additional design: Lester W. Smith and Frank Chadwick
Cover illustration: David Deitrick
Interior illustrations: Karl Martin and Tim Bradstreet
Color plates: David Deitrick and A. C. Farley
Components: 64-page perfect-bound book, including eight pages of color plates

The *Ground Vehicle Guide* takes a look at a wide range of vehicles, from a hovercycle up to a huge railroad. Military vehicles receive the most attention, with new and existing designs being described in detail. Each vehicle entry is accompanied by a illustration which clearly shows its appearance. Campaigns set during the Kafer War will benefit from the information given on the new Kafer designs and on the military hardware arrayed against them. The eight color plates show cutaway views of four of the vehicles, exterior views of two American armored vehicles, and the unit insignias of eight units involved in the Kafer War. Any 2300 AD groups engaged in ground combat actions will find plenty to interest them among the vehicles described.

The 2300 AD game and its supplements and adventures are available from Game Designers' Workshop, PO. Box 1646, Bloomington IL 61702-1646.

Short and sweet

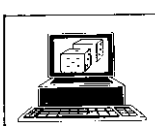
The Cyclopedia Talislanta, by Stephan Michael Sechi. Bard Games, $14.00. *The Cyclopedia Talislanta* is the fifth in the series of game releases dealing with the world of Talislanta *[see "Role-playing Reviews," in DRAGON issue #143]. The Cyclopedia Talislanta* covers a wide range of topics and includes color maps of Talislanta. First off are brief descriptions of places of interest in Talislanta, followed by details of new monsters, animals, and plants. New-character types, drawn from Talislanta's myriad cultures, are presented for use as player characters, and new skills and abilities are described. Like all Talislanta products, this one boasts excellent interior illustrations; though only the cover is by P. D. Breeding-Black, the rest of the artwork is well up to standard.

GMs and players who already adventure in Talislanta or use it as a source of ideas will find plenty of interesting material within this books pages, as it adds more interesting detail and color to the setting. For newcomers, *The Chronicles of Talislanta* is a much better starting point. *The Cyclopedia Talislanta* and other Talislanta products are available from Bard Games, P.O. Box 7729, Greenwich CT 06836.

Gamer's Handbook of the Marvel Universe™, Volumes 1-3, by Scott Bennie, David E. Martin, and Chris Mortika. TSR, Inc., $13.95 each. Listen up, all you Marvel aficionados, for a real treat. A few years ago, the Marvel Entertainment Group published the multivolume *Official Handbook of the Marvel Universe™.* Originally available in comic-book format, it was later reprinted as a series of perfect-bound books. Now, TSR, Inc. goes one further by turning out a similar product for the MARVEL SUPER HEROES® Advanced Set game. Three *[now four]* handbooks are currently available, and each one is exquisitely produced.

The heroes and villains are each described on a double-sided sheet. In the mighty Marvel tradition, full-color illustrations appear for each of the major characters. The sheets come drilled so that they can be placed in a three-ring or two-ring binder, making storage and removal of characters easier during gaming sessions. With Games Workshop Ltd. producing its new games in this format, and with TSR, Inc., planning to release the *Monstrous Compendiums* for the AD&D® 2nd Edition game in the same way, we could be looking at the future of how all gaming products will be presented.

If you, like me,-purchased the comic-book series so you could convert the characters into MARVEL SUPER HEROES stats, and you never got around to doing more than one or two characters, these handbooks are a godsend. Anyone who plays the MARVEL SUPER HEROES Advanced Set game can't afford to be without these, as they form the ultimate in sourcebooks. 'Nuff said! Ω


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The Six Basic Emotions



Surprise
Surprise has raised brows. The eyes are open wide, and the jaw drops, opening the mouth.

Disgust
Disgust has a wrinkled nose and a raised upper lip. The lower lid is pushed up, and the brows are lowered.

Fear
Fear raises and draws together the brows. The eyes are open and tense, and lower lid is raised. The mouth is open, and the lips may be drawn back tightly.

Illustration 1

Through the Looking Glass

The harmony of color and emotion, from nose to toes

©1989 by Zoe Bell Hurst

Like role-playing games, miniature fantasy figures have great theatrical potential. Just one figure can stimulate the imagination into viewing it as a character, complete with its own life story. The best are sculptures of grace and dynamic action, creatures caught frozen in a moment of time. They are beautiful even as untouched metal. However, effective painting can bring the most mundane pose to life and give the figure a visual impact lacking in its unfinished state. Experience and skill are naturally important, but even a beginner can paint a good figure if he or she remains aware of two elements to which a viewer immediately responds: the emotional state and colors of a figure. Using these elements creatively helps to communicate your concept of the miniature's character.

The range of emotion

Emotional state consists of facial expressions and body language (the physical communication signals made by the body). These should not be considered separately when you are painting, as each affects the other. While the face should be the focal point on any figure, as it is the main source of emotion, do not forget the

Photograph A





Sadness
Sadness has raised brows, lowered upper eyelids, a down-turned mouth.

Happiness
Happiness has a smiling mouth and wrinkles around the eyes.

Anger
In anger, the eyes have a penetrating stare and the lids are tensed. Sometimes the brows are lowered and drawn together. The lips are pressed or opened and pushed forward.

stance in your design. Body language is the punctuation of the message sent by the face. Generally, the less relaxed the fig ure's pose, the more it appears alert and involved in a situation, supporting the moods intensity.

In photograph A, the second of four figures is an Oriental man simply standing, yet he has an air of alert watchfulness conveyed by his facial expression and physical signals. His arms are crossed, a gesture often used in tense situations as a psychological barrier to other people. His eyebrows are knitted; if he was relaxed, they would be at their normal position. The final touch is the moustache, because it emphasizes his lack of a smile. The relationship of these three details creates a subtle emotional state.

A good figure has a well-sculpted face that indicates a general emotion. Most psychologists accept six basic emotions: happiness, sadness, anger, disgust, surprise, and fear (see Illustration 1 for more details). Our communication skills have developed an amazing range of shaded meanings from these primal states. Miniatures that do not portray an obvious feeling can be given any one of several emotions — bewilderment, concentration, smugness, contemplation, boredom, etc. — causing the figure to have an impact that was not there in its unpainted state. The goblins in photograph B show (from left to right): suspicion, anxiety, rage, and defiance, all variations of anger or fear. Although their facial features are interchangeable, their expressions make them completely distinct characters.

For an expression to work, the face itself should look alive. The secret is to control the facial shadows, which define and shape the features while unifying the entire face. They also support the action of the eye and lower facial muscles which are the source of the emotion. The shadows that mold the face are those under the cheekbones and nose, those above and below the eyes, and those along the hairline, the sides of the face, and below the jaw line, including any wrinkles.

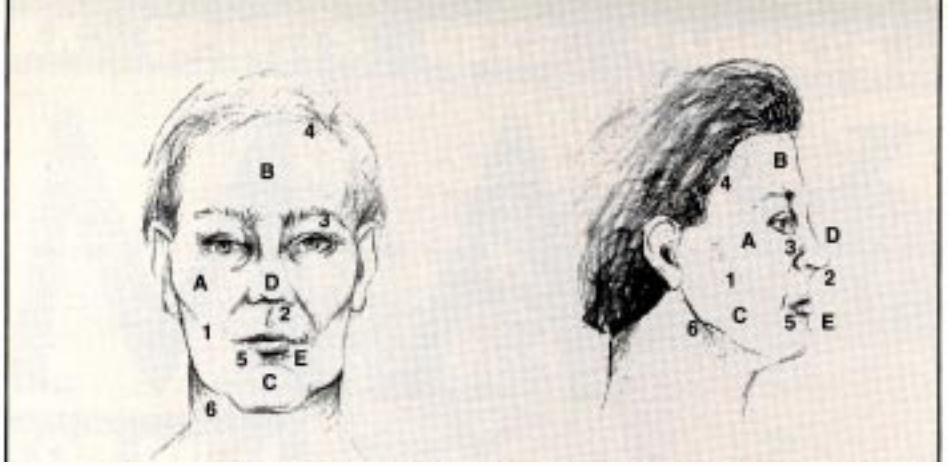
Highlights are also important in shaping the face, and they must work in harmony with the shadows. A highlight is an area where light strikes the figure, creating a dominant visual point. Areas that are in shadow recede from one's vision. Every highlight has an attending shadow. The important facial highlights are the cheeks, the forehead, the chin, the ridge of the nose, and the lips (see Illustration 2 for more detail on the placement of shadows and highlights). If this part of figure painting seems frustrating, remember that it is virtually impossible to get all the complex shading of a face onto a 25mm sculpture. Only the dominant shadows and highlights need to be captured.

The technique of wet blending allows for a smooth gradation of shading on the figure. In wet blending, both the highlights and the shadows are painted on at the same time and blended together where they meet, forming a new color in this common area. Control is necessary in order not to lose the original hues, and this technique is difficult to use on figures which require delicate shading. In such cases, be frugal with the amount of paint on your brush. It is easier to add paint to correct an error than to remove some when there is too much.

In photograph C, the face of the female elf at the left has been wet blended to achieve a bloodless complexion; the colors used are ivory and dark brown. The shadow of the cheek is taupe, darkening to brown on the neck. The cheek and jaw line remain ivory and define the shape of the face. If you wish to have some color or

Photograph B





Shadows

1. Cheekbones
2. Under the nose
3. Underbrow, under the eye, and along the nose
4. Hairline, the sides of the face, and the temples
5. Under the lower lip
6. Jawline

Highlights

A. Cheeks
B. Forehead
C. Chin and jaw
D. Ridge of the nose
E. Lips, especially the lower lip

Illustration 2

suggest the use of cosmetics, add pink to the cheeks and lips.

In creating the emotion of the face, the eyes should be the center of attention. The eyes are powerful tools of communication. Our daily social interaction is a constant dance of exchanged glances with other people; but even with strangers, our attention returns to the eyes. (Generally, the more intimate the relationship, the longer the glances which are allowed.)

To make the eyes draw attention, focus them on a point in space. Otherwise, they look dead. Paint the pupils slightly off center toward each other, though not enough to look cross-eyed. Don't worry about painting in an iris; only large figures have enough area for a complex eye. Brown and black are the usual colors for pupils; I sometimes use blue or green to suggest the eye hue.

Aside from indicating direction of the gaze, pupils also play an important part in signaling emotions. Studies have shown that the size of the pupils changes due to emotion as well as light. The pupil enlarges when a person sees something attractive, such as someone they like, or shocking, such as a traffic accident. Pupils can get so large they almost engulf the iris, and this effect can be created on a figure.

The female ranger on the right in photograph C has large facial features and a pose of intended action. To balance the features and intensify her body language, her large pupils are painted to look in the direction opposite to the way her body leans. This makes the ranger's mood look like one of surprise, as if a monster has suddenly appeared between the trees 10 yards away.

Most figures do not have room to show the whites of their eyes. If you want to indicate them, allow a little flesh color between the pupils and the lids in the corners of the eyes. On dark-skinned figures or animals, use ivory. Always be careful when painting with white; if you use too much, the eyes will look unnaturally large.

The eyelids, eyebrows, and lower face are the true controls of the facial expression. Their shapes and placement in relation to each other determine the emotion and its intensity. People, for various social reasons, often try to conceal their true feelings. The greater the loss of control over the activity of the face, the stronger the mood.

Eyelids, eyebrows, and under-brow shadows are the accents for the expression of the eyes. Generally, lids that are at a normal position indicate a relaxed state. Lids that are open express an interested reaction as from surprise, fear, or shock. Lids that are narrow show withdrawal, such as boredom, weariness, distaste, etc. The eyebrows usually echo the lines of the lids, particularly the upper lid. Since the brows are one of the most noticeable features on a miniature's face, they help to ensure the visibility of the eyes' emotion. The under-brow shadow outlines the upper lid's shape and direction. A shadow can be painted under the lower lid as well, but it needs to be carefully dissipated. A narrow line around the eyes can be used to suggest eyeliner. Wrinkles related to the expression can appear between the brows, in the corners of or under the eyes, and on the forehead.

The expression of the lower face ranges from complete rest to an open-mouthed grimace in which the teeth are bared. The lips, mouth, teeth, and cheek indentations around the mouth up to the nose are the facial accents here. There may be lesser wrinkles around the main indentation, in the cheeks, chin, and down into the neck.

The line of the lips often mimics that of the brows and lids. If a figure is surprised, for example, the lids will be wide and the eyebrows up. The mouth will be open and the lips will have the same curve as the upper lid. In sadness, the corners of all three features will point down.

The mouth, teeth, and cheek indentations are the indicators for the intensity of the emotion. The grimace is believed to have developed from the snarl, an ancient threat display. The amount of teeth displayed shows the level of anger or fear. Usually, the upper teeth are exposed first. The lower teeth are added as the emotion increases.

Smiling is a gesture unique to humans, with the possible exception of some of the other primates. Exactly how or why this signal developed is not agreed upon, although some researchers think it originally came from an open-mouthed display of acceptance of another's behavior. At any rate, it's powerful range cannot be denied, for a smile can intimate anything from true joy to contempt to poorly concealed fear. The actual line of the lips and the eye accents help determine a smile's meaning. Whenever the neck shows on a



Photograph C

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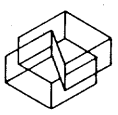
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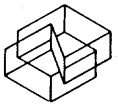
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figure, remember to carry the tension of the lower facial muscles down through it.

These hints about facial expression and body language apply to monsters and natural animals, too. Monsters are usually an amalgam of human intelligence or motivations and a natural entity or force. They come equipped with the human range of emotions and expressions. Animals, on the other hand, are limited by their faces, which cannot express subtle meanings. Their emotional state depends heavily upon their body language. No matter what the subject, a figure often does not have room for all the physical features of emotion that its face can capture. If you capture the most noticeable features of an emotion, it will establish the miniature's mood and help support the concept of the character.

The spectrum of color

Next to touch, our dominant sense is vision. Humans enjoy one of the widest ranges of color sense in the animal kingdom. The human eye can detect thousands of shades, and it is for this reason color is such a powerful and pervasive force in our society. In figure painting, color can make statements in many ways about the character. The color combinations you use should enhance its personality and contribute to the miniature as a work of art.

One aspect of color that can be exploited is its associative and symbolic qualities. Our western culture has many color associations, such as black for evil, white for purity, yellow for cowardice, etc., that have become hackneyed from overuse, For a distinctive figure, avoid these trite associations or use such color in a limited way, as a shade or in a small area.

For instance, rangers are usually pictured in green because of their relationship with the outdoors. The female ranger in photograph C, however, has an outfit of brown. Although the only green is a teal on the scabbard, she is still dressed in natural colors which indicate her profession and blend in with her surroundings.

Another figure I am working on is a wizard who rides a skeletal dragon. I have reasoned that anyone with a mount like that must be very evil, so I have painted his robe black — but a charcoal-gray black with dull blue accessories that emphasize the gray tones. He also wears a bright red cap. Besides the association with blood, the cap is striking and pulls the viewer's attention to the face, helping the expression to dominate the somber costume.

The largest amount of area to paint on a human figure is the clothing. This is also your chance to make a statement about the character's wealth, status, occupation, and personality through the use of color, A good rule of thumb is: The more wealth or power a figure possesses, the more elaborate and stylish its clothing. This translates into good color detail and coordination. You should limit your palette to four or five colors, including metals. If you have more, the figure's colors will compete with each other for attention, and the viewer cannot concentrate on any one area. If you want variation in the costume, use a shade of one of the main colors.

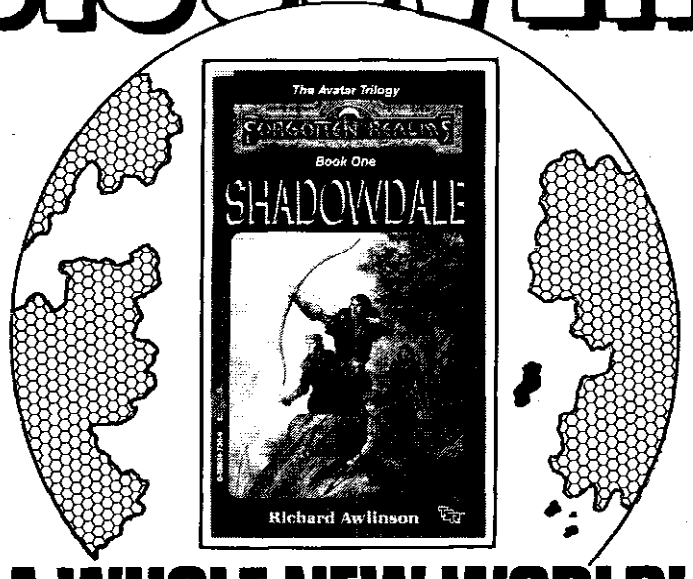
Clothes designed for work are fairly somber. The brighter color schemes suggest a character who is either on holiday or who needs to make a visual impression (people respond more favorably to those who are well dressed). Almost all 19th- and 20th-century figures need coordinated outfits as a reflection of the modern availability of clothing. If you wish to give an outfit some snap, consider painting a pattern onto the clothes.

In photograph D, the figures (from right to left) are a 1920s flapper, a magic-user, and an Oriental monk. The flapper's outfit painted by my husband, is an example of a well-coordinated costume. There are four colors: lavender, pink, pearl white, and silver. Even the gun fits into the color scheme. He also painted the monk and gave it some interest by adding a yin-yang symbol on the back of its shirt. The magic-user's diamond pattern and bicolored hose are my attempt to suggest an elaborate court costume.

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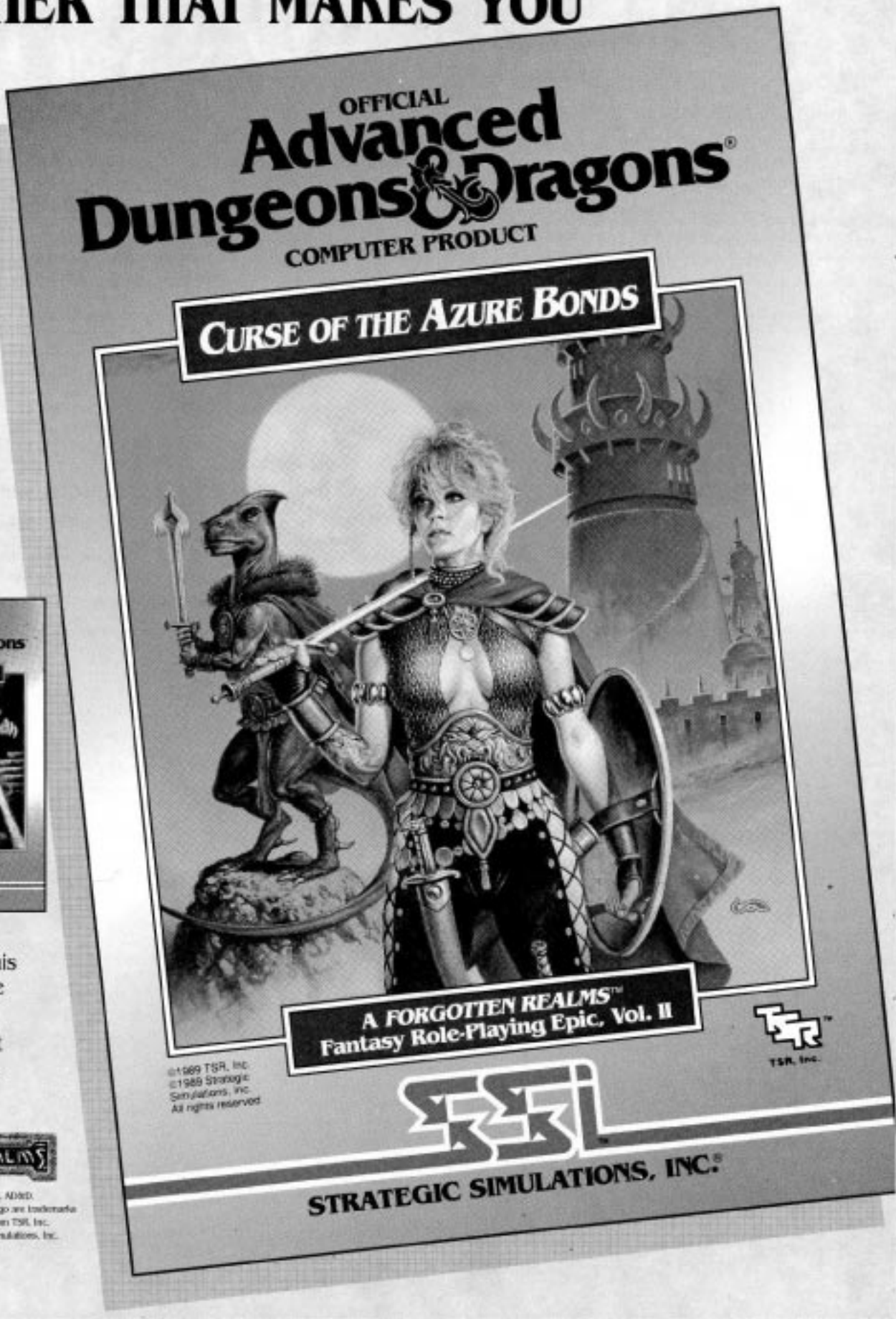
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Photograph D

ure's outfit and deserve special consideration. Both can have complex and subtle interplays of light and color, and it is impossible to paint in all such nuances. The trick is to capture the important highlights and shadows on the underlying muscles or waves of hair. There is a natural, curving flow to both hair and skin. If you want a natural look, remember that all their shades are rooted in brown. Pure colors are extremely rare (or nonexistent, such as a truly red redhead). It is hard to emulate the sheen of hair. I have found that the best solution is to use a very light shade of the basic color as a highlight. Photograph A shows examples of different skin tones and hair (fur and feathers are painted in the same manner.)

Intricate patterns are often incorporated into the skins or pelts of animals, and can be used to good effect on both natural animals and monsters. I had originally intended to paint the werewolf gray in photograph E. After examining photographs of real wolves, I was surprised to see how many of them have definite markings as opposed to a uniform gray coat. I changed my design, and now the werewolf has a much more interesting face done in black and beige. My husband borrowed the idea of a diamond pattern for the dinosaur's skin in photograph E from one of the newer books dinosaurs. The paintings in it had been influenced by the incredible patterns found on many modern reptiles.

Colors help establish personality by biasing the viewer's reaction to the figure. Miniatures which have pleasant color schemes are appealing. Those that have garish or clashing color schemes are repulsive. The beholder, in photograph C has a wild mix of green, purple and pink splashed on in seemingly random fashion. This echoes the swirling motion of the appendages and bolsters the feeling of a creature which should not exist. The female elf next to it is easier to look at, though her color scheme is just as bright. This is partly because the colors are placed harmoniously way upon the figure.

This brings us to two other purposes of color: to unify and add balance to the figure. Colors establish the limits of the parts and draw them together into a unit separate from the environment. To accomplish this, I work in triangles of color. The bookcase in photograph F illustrates the technique. It is just a piece of furniture holding many unrelated objects, yet there are at least 10 triangles of color on it: The most noticeable triangle is the one of white. One point is the large white book, another point is the stack of scrolls, and the third is the skull on the black book on the lowest shelf. Another triangle is of blue. Its points are the horn, the bright blue book on the lower shelf, and the dull blue book in the middle of the higher shelf. A third triangle is of green — and so on.

Colors make areas recede or dominate on the figure, and using this effect correctly gives it balance. In photograph C, the beholder's eye immediately draws attention despite its chaotic color scheme. This is because the iris is the only place where I use bright yellow. The eye provides a central point on which the viewer can focus. Another example is the dark outfit of the female ranger. The light hues of the hose and arms stand out against the brown, and they break up the somber tones. Both areas are more interesting because of the contrast produced. Always use colors to direct attention to the face. Whenever possible, start with lighter colors first. It is easier to paint from light to dark than vice versa if you make a mistake.

The final purpose of color is to create the illusion of light upon the figure and to aid the actual display light. Whatever you do, do not work against the real light. I have grown disenchanted with the quick method of creating shadows by painting the miniature with a diluted wash of black. It works, but it also dulls the colors and cuts down on the reflection of light off the surface. This technique is fine for figures which need to be finished in a hurry. Blacklining is much better for competition-level figures because it brings out detail and colors. In blacklining, everything that casts a shadow is underlined with black or brown. It is tedious and time consuming, but the result is worth the trouble.



Photograph F

Besides helping the real light, color highlights point up the dominant features of the miniature. In photograph G, the metallic silver on the dragon does most of the reflective work. On the highest points, such as the shoulders and back of the neck, I still painted white to mimic the highlights of metal and help the dragon to appear truly silver. Note that the shadows on the wings are not actually black, except those close to the bones. They are blue in order to keep the white pure. Otherwise,



Photograph E



Photograph G

the skin would look gray in those areas. On the female magic-user, I have attempted to create the illusion of light coming from above. There are no shadows on her face, but there are deep shadows under her jaw line and collar bone. The folds of her dress and the top of the base are coated with a very light wash of white. Color highlights add sparkle to the figure's colors and help to make it beautiful.

I consider the blue-green dragon in photograph H my best effort so far at painting an effective figure. The fluid lines of the sculpture and the formal pose suggested to me an Oriental dragon performing a ceremonial dance, and I have tried to enhance this concept.

The palette is limited to ivory, orange, and varying shades of turquoise blue. The colors are placed in long vertical lines to echo the figure's graceful curves. I originally painted the wings orange, but that overbalanced the figure. I changed them to a greener shade of the blue-green. The belly color is reflected in the iris of the eye. The pupil is enormous, and the highlights around the eye are bright in order to enhance the expression of concentration and help the head dominate the belly. This same highlight is used on the scales to point up their pattern. The ivory on the back spikes, claws, and teeth unifies the figure by forming a triangle which is another pointer to the face. I used black on only the pupil and as blacklining in order to keep the colors bright and pure. Finally, the added base not only ensures the safety of the figure, but its diamond shape also moves the body's intensity toward the point on which the dragon's gaze is concentrated.

I find the dancing dragon satisfying because it looks the way I first pictured it in my head. This success in forming a physical version of my mental concept means I am moving up to a new plateau of effective figure painting. With practice, you can do the same. Ω



Photograph H

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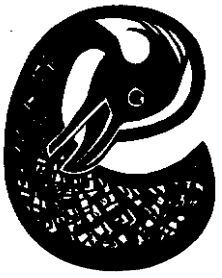
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Cornwoman

by Steve Rasnic Tem



Cornwoman crouched behind the skeletal stone outcropping, ignoring behind her the trembling form of Bird, her former childhood companion, and squinted up through the mountain mist. Like most of the Human Beings, neither had been on the mountain before. Cornwoman had thought on it, had thought there might be valuable knowledge to be gotten here, but had still never made the attempt. She imagined she saw Night hiding there, in the space between the tall black pines, partially hidden by the narrow fingers of white — only a mist so thick and white could hide Night. For many of the Human Beings did not believe Night lived on the mountain, traveling down the rocky face narrowly like a snake, then expanding suddenly like a bat as it came into contact with the warm sky above the valley where the village lay, until it had covered the entire visible world with shadow.

What appeared to be Night between the pines moved. One edge of it glistened. Behind her Bird gasped, and despite herself Cornwoman felt bile coming into her throat. Raven's head peered out of the mist, and for a moment she though perhaps he had seen them. His black feathers were greasy with blood, and bits of entrail still clung to his beak and claws. Fully upright he was enormous, taller than three average-sized Human Beings.

Then as suddenly, Raven had disappeared into the mist again.

"Where was the child? I didn't see the child!" Bird whispered behind her, his voice still hoarse with fear.

Cornwoman silenced him by gripping his wrist roughly. She squeezed, restraining herself so that he would not whimper. He was really still a child himself, she reminded herself. She shouldn't have brought him along, even if he might help negotiating some of the cliffs. Of course, no one else would have gone with her. Only foolish Bird, in his awe and respect for her.

She slipped down to the base of the stones and, thinking of Lizard, let herself flow up the mountain in the stones' narrow shadow. Bird followed with much less skill but well enough that Cornwoman found herself excusing him his recklessness.

The tall trees stirred ahead as Raven — darker than shadow, darker than Night — moved through them. Ravenmocker. Deathkeeper. And somewhere with him, the lovely child, stolen prematurely from her sleep.

It was as much her fault as Bird's that Raven had abducted the child. The child's parents had died in a strange way; they had turned on one another in a delirium and practically torn each other apart. The villagers had wanted to kill the child, thinking the family tainted, but Cornwoman had intervened, and of course no one stopped her.

But she had been careless of her responsibility, too preoccupied with her meditations, her attempts to join with a pure animal past before the Human Beings had gone their separate path, to consider whether Bird was really capable of watching after a child. He'd turned his back briefly, in fact, to talk with some of the young village women. When he turned back the girl was gone, and a dark shadow, darker than anything he had ever seen before — it actu-

Illustrations by Kim Walter

ally seemed to soak up the light Bird had said — was drifting swiftly across Cornwoman's hut.

She'd felt the cold chill pass, even while in her meditations. She found herself gasping into wakefulness, then staggered out of the hut already knowing that Raven had taken the child and had a good start.

She'd felt his sharp beak against her cheek, his eye cool upon her. There was no mistaking him.

Cornwoman straightened and began ascending that rocky slope rapidly, the young man trailing behind her. She saw no need for caution now, for surely Raven knew they were following him. It was a measure of his arrogance that he did not lose them, as she knew he was quite capable. Like many of the old Animal People, he was prideful.

The mountain grew colder as they ascended, for not only Night and Raven but many other of the old Animal People lived here, ghosts of themselves — it was late for them. Cornwoman had sensed before that the old Animal People seemed to like the cold over the summers. And the mountain was a cold place. It was as if they linked those summers with an earlier time, when all animals were made large and they were alone in the world, playing or competing for dominion. This was a less active time; few saw them. Most animals now were smaller and lesser creatures than the Human Beings.

A stony ridge appeared to shudder in front of them. Cornwoman stopped and quieted Bird. Her eyes felt hard with seeing this ridge. Then it moved again, the gray stone expanding upwards, the rock ribs breathing out, unmistakable this time.

Cornwoman had started whispering his name when the Uk'ten' raised his gray stone head and began flowing toward them down the mountainside.

"Stone . . . moving like a stream . . ." Bird whispered h o a r s e l y .

As Uk'ten' grew closer his features became more distinct, his legs growing feet with clawed toes, heavy-lidded eyes and scales dissolving out of his rocky face and side.

"Quickly! His touch is deadly!" Cornwoman raced diagonally across the path of the Uk'ten', Bird straining to keep up with her as she leapt into a shallow, narrow ravine.

Bird leaned against the ravine wall, staring at Cornwoman with an animal fear in his features. It disgusted her to see this, and she turned away.

"Wait!" Bird cried. "You have the magic. Stop this dream!"

"Fool!" she spat. "We grew up together. You know me. I have no magic!"

"But you brought the corn to the Human Beings! You do what others cannot!"

"The knowledge is not magic, nor does it come easy. I worked for it!"

"Stop this dream!" he cried, and Cornwoman saw the beginnings of madness in his eyes. And more than anything, more than Uk'ten' or Raven, madness frightened her.

She looked over the edge of the ravine. The Uk'ten' stood a few feet away, waiting for them. Its great orange tail lashed the ground, its twelve-horned head beat furiously at the trees. And whatever it touched sizzled, smoked, and burned.

She reached into her pouch and began to pull out black feathers, greases.

"Yes, magic!" Bird cried.

"Disguise," she said calmly. She looked up at him with a sad face. "We grew up together. I would have thought . . ." She stopped when he held out his hand. The object was a flimsy knife of bone, crudely and badly made, much too thin to have any strength. "Put your toy away," she said, and began laying the things from her pouch out on the ground.

Cornwoman slipped out of the ravine like an early morning shadow rising with the fog. She knew how she must look to Bird, to Uk'ten' and it gave her satisfaction: her black feathers gleamed, her darkly painted body absorbing the light, killing the day. Bird would be amazed; he would never have recognized her. She seemed to walk with a different presence in her footsteps, the lift of her head. Her body appeared to have expanded, the dark makeup having given her the weight of Night, of the death-sleep itself. Of Raven.

The Uk'ten' stirred but slightly, waving his great head ponderously about. Cornwoman stepped dangerously close to his large, dull eyes, her tread heavy, sounding with more weight than her lithe frame could possibly have borne. The feathers fixed about her head made it appear as if swollen with darkness, with secrets imponderably ancient, great curtains of black between the bird songs of Raven.

Bird would almost be able to see the great orange beak of Raven, Cornwoman thought, speckled with blood and entrail. And the eyes, staring at him, staring at the Uk'ten', taking the entire world into that timeless gaze.

Uk'ten' remained still, as if waiting for some sign from her. She was aware of Bird's terror as she strode even closer, her great masked head seeming small against the Uk'ten's gray flank. She tilted the headmask slightly, then seemed to stare at the Uk'ten' from the short distance.

Then the Uk'ten' turned and crept up the side of the mountain, slumping to rest in its original place, where it again became as if part of the mountainside.

Bird started to run toward Cornwoman but stopped, her Raven visage frightening him. For she stood like Raven, breathed like him, even turned her head to stare silently at Bird as Raven would have done.

"You will never learn, my friend," she said to him quietly, sadly. "It is only magic because you do not understand. It is something which may always be between us, I fear," she said slowly, then began pulling Raven from her body and putting him away in her pouch. She helped Bird to his feet. "Raven does not believe we will succeed in following him. Like many of the old ones he is arrogant, and that will be his downfall."

They made their way up the remaining ridges with relatively little difficulty, their hardships limited to the physical strains imposed by the formidable climb itself. In some places they had to cross deep chasms or wedge their way upward within deep cracks in the monstrous stones. There were many things Bird had to learn in making the climb, but he learned quickly, and Cornwoman felt herself

softening again toward her childhood friend.

They passed Night on its journey down the mountain. It was dark, although not as dark as they had imagined, but very cold so near its home, and Bird shivered violently in its wake.

When they reached the top of the mountain they discovered that Night's departure had left a twilight of gray there, as if the soot of a badly burning campfire had filled the air, making their images fade and dim to the eye. They moved cautiously, pale shadows, to the rocks above a small amphitheater of stones. They heard thundering footsteps below, the snap of many enormous beaks, and the flap and clatter of great bird wings.

The two crept closer to the stones. Bird began to straighten, to look over one of the boulders, but Cornwoman pulled him back down. She pushed him to the side of one of the large stones and they peered around its base.

Great shadows within the amphitheater appeared to circle slowly, occasionally growing long wings which swept the sky above the dancing forms. After a time, Cornwoman could make out traces of an orange beak, a shining eye, and, in the midst of the darkly feathered bulks, the sleeping girl child.

"Are all these Raven?" Bird asked behind her. "There are so many; is this, too, part of his powers?"

"He sometimes has the Crows help him," Cornwoman said. "There are so many of the tribe of Human Beings in the world now, he cannot manage the deaths of all. That, too, will lead to his downfall, I think. His time is swiftly passing." She gestured toward the group of dark figures. "See there; he shows himself."

The great orange beak of Raven had risen out of the dark pool of feathers, followed by his large, dull eye. Bird gasped. Cornwoman started to caution him once again about his carelessness, but had to admit Bird's surprise was understandable. Despite herself, she too had been startled. Raven looked far more frightening than she could remember, even in her dream visions of him. As the dark purple-black feathers of the great Crows spun rapidly beneath him, faster and, faster, his giant head seemed to grow larger, soon rising far above the spinning feathers, his dull eye alight with fire.

"He sees us! He must!" Bird exclaimed beside her.

"No . . . I do not think so. He is blind to all when he dances his death ecstasy."

"Do we get the child now? Perhaps it is too late . . . if he dances?

"The child is safe for a time, I think," Cornwoman replied. "They are not ready yet to take her. Do not lose your courage now, friend."

Below them the Crows had stopped spinning and were slowly spreading out to either side of Raven. He stalked ponderously now the line of great preening birds, his huge neck bending side to side, beak flashing as he opened and closed it with a sharp clacking sound. Although the Crows were several hands taller than any Human Being, Raven was far taller than they.

"Look, the child. . . . How can she still sleep?" Bird pointed toward the small girl sleeping peacefully on several large leaves near the middle of the grouping.

"No ordinary sleep, friend, but the beginning of a sleep without dream. We will need to move quickly."

The footing about the rim of the summit was loose, so they had to move with care. Below them the Crows were agitated, busily making ready their departure for the land of the dead. Fortunately, the clamor of these great old ones obscured any sound the pair might make as they maneuvered to a point closer in.

Cornwoman crept up beside a broad stone pillar and looked around its base. The Crows, and the child, were mere heartbeats away.

Several of the Crows had brought a basket and kicked it beside the sleeping girl with their large claws.

"That is to be the vessel for the little one's last journey," Cornwoman replied.

"We must do something!"

"Hold . . . " she said. The Crows picked up the child in their beaks, surprisingly gently, and laid her in the basket. Then they turned and began flapping their wings with a loud crying, lifting themselves up and down and turning black and purple heads from side to side in a kind of dance. "Now!" she whispered, and began racing toward the Crows' basket. She could feel Bird at her heels.

Cornwoman slipped into the basket and just as quickly was handing the girl child out to Bird. "Go!" she shouted.

"But you . . ."

"They would notice the loss of weight. Go!"

Bird looked at her solemnly, then thrust his flimsy bone weapon into her hand. "Here! You may need this!" he whispered harshly and, Cornwoman thought, with pride. Satisfied that Bird had turned and was following her orders, Cornwoman closed the lid.



After a few moments, Cornwoman felt the basket begin to move, first tilting up on one side and then the other, until with a wrench it was airborne. She looked beneath her and between the strands of reed could see an endless field of downy black. The Crows were carrying the basket on their overlapping wingtips.

And above her she could see the deeper black of Raven's own feathers, watching.

The basket rocked on its flying support until she was sickened, and sickened further by the stench of the Crows' wings.

She cracked the lid slightly and looked ahead of her. The sky was hazy; they were high above the mountain. Yet the mists here seemed part of their own mountain, a mountain of mists high in the air. The land of the dead.

Suddenly a great dull eye drifted past and Cornwoman eased the lid shut. Through the reeds she could see Raven's large form drifting back and forth a small distance from the basket, his great eye staring, beak clacking slowly.

He knows, she thought to herself.

Suddenly she was tumbling. The lid flew off the basket, and yet she knew instinctively to hold on to the basket itself, keeping herself inside with great difficulty.

She tumbled madly for what seemed hours, as if she were tumbling within one of her dreams, Crow cries surrounding her like a cloud. The Crows apparently did not understand Raven's action, had not as yet seen her, and were instinctively fighting him, keeping him away from the tumbling basket. Sometimes a Crow would slip under the basket to stop her rapid fall, and although they failed in these attempts, her headlong descent was slowed.

Occasionally, Raven's enormous dull eye would come and almost fill the opening of the basket, and she would kick out angrily, risking her leg when his beak was open. But the Crows soon had him away again, as she prepared for his next attack.

The mountainside came up swiftly, and it was only a last swing of the Crows, bumping the underside of the basket roughly, which prevented her being smashed into the rocks. But still she had tumbled out and seen the Crows eyeing her, now realizing their mistake. They flew off in a band, leaving Raven descending toward her in slow, easy spirals.

He glided to a spot a small distance away. His great dull eye seemed to swivel in his head independently before it fixed on her. Raven began to walk forward.

Even as she moved to escape, Raven slashed down with his beak, splintering the rock and making the mountain thunder. She tumbled over several fallen tree trunks, allowing their upright branches to give her some small protection from his wings, now flapping, their hard edges swinging dangerously close. The branches snapped one after the other under the weight of his wings, and Cornwoman was quickly forced to run again, starting back up the mountain slope.

Raven lifted a small distance into the air and flapped slowly, inexorably after her.

She dashed between two boulders as he swung low above her, his gigantic claws catching her hair. She ripped away-from him and squeezed between the walls of rock, only vaguely aware of the painful and bloody rending of hair from scalp.

Then Cornwoman turned and faced Raven. An image from her dreams came back to her: facing the dark, slashing out at it with a gleaming weapon of purest white. The confrontation was inevitable then. There seemed no point in running in any case. The child was safe, and she found it distasteful to be ripped apart from behind.

She turned with a stick and jabbed it upwards between the two boulders. It caught Raven in the soft padding near one claw and he screeched, tilting his outstretched wings crazily.

He tumbled forward on the slope and lay still. Cornwoman ran from between the rocks, howling, the stick clutched in both hands raised above her head.

Foolish girl! she thought, even as Raven turned and snapped his beak around the stick, crunching it into several pieces. In her impatience — and fear, she admitted — she'd acted like some young hunter.

Raven's wings pushed back against the earth violently, quickly righting him. He screeched, and the closeness of his garbage-filled mouth sickened her. But she ran, her legs aching with the effort.

She was upon the narrow crevice before she saw it; it had already thrown her off balance. Cursing in an effort to wrest some advantage from the blunder, she twisted her body and fell almost backward into the crack. She immediately pushed herself as deeply as possible into the crack, scraping shoulders and thighs painfully in the process.

Raven's open beak suddenly filled the opening, his comparatively small tongue twirling into a blur as he screeched a high-pitched victory call. Cornwoman shuddered.

The beak, the dull eye, a massive claw inserted into the crack; Raven tried viciously to get at his victim. Cornwoman was scratched but remained safe within.

She felt foolish, She had behaved with no more expertise than her foolish friend Bird.

Cornwoman found herself reaching for his silly, thin bone knife. Gleaming white. Raven's cold, dull eye was above the crack.

She thrust upward with the bone into the soft eye.

Cornwoman had to push Raven's body away from the crack to extricate herself. The body was heavy, and she struggled with it for some time. When she looked down at the old one's bloated form, the white bone knife still jutting from his ruined eye, she thought he seemed much smaller than before.

Bird's silly little knife, she thought. But sharp enough to destroy Raven.

"Arrogant One . . ." she whispered. "See where it has gotten you? Soon there will be no more of your kind to bother the weak Human Beings. You will be small, and they will hunt you. . . ."

It was a long trek back to her village, and Cornwoman thought she should begin it soon. But there was much to be learned from Raven's feathers, Raven's eye, and the juices from Raven's body.

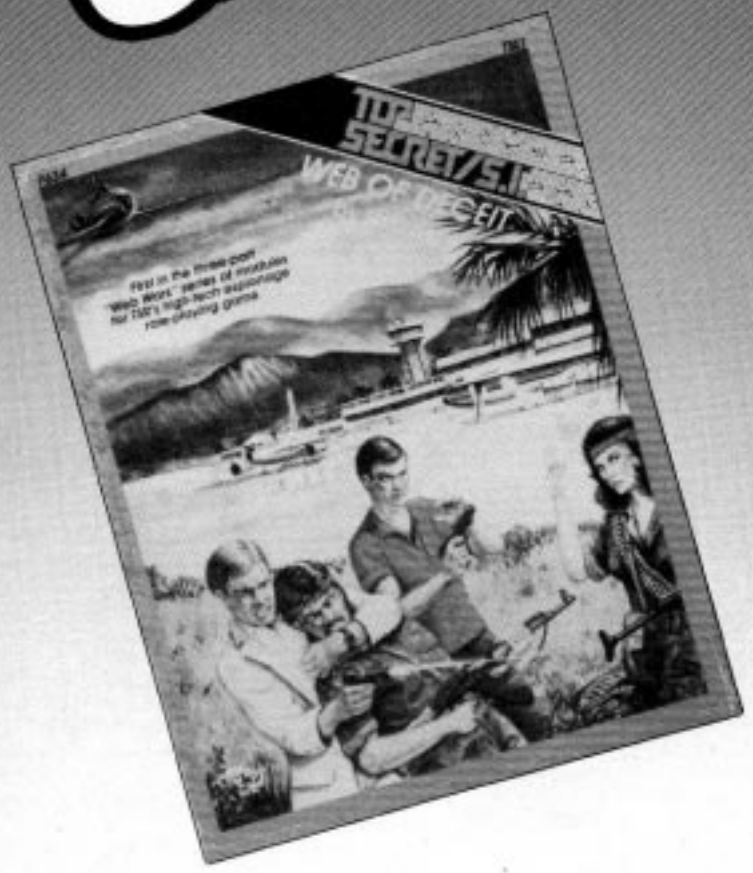
She pulled the bone knife out of his eye and began dismembering this dream. Ω

Steve Rasnic Tem recently won a 1988 British Fantasy Award for his short story "Leaks."

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CONVENTION CALENDAR

Convention Calendar Policies

This column is a service to our readers worldwide. Anyone may place a free listing for a game convention here, but the following guidelines **must** be observed.

In order to ensure that all convention listings contain accurate and timely information, all material should be either typed double-spaced or printed legibly on standard manuscript paper. The contents of each listing must be short, succinct, and under 150 words long.

The information given in the listing **must** include the following, in this order:

1. Convention title and dates held;
2. Site and location;
3. Guests of honor (if applicable);
4. Special events offered;
5. Registration fees or attendance requirements; and,
6. Address(es) and telephone number(s) where additional information and confirmation can be obtained.

Convention flyers, newsletters, and other mass-mailed announcements will not be considered for use in this column; we prefer to see a cover letter with the announcement as well. No call-in listings are accepted. Unless stated otherwise, all dollar values given for U.S. and Canadian conventions are in U.S. currency.

WARNING: We are not responsible for incorrect information sent to us by convention staff members. Please check your convention listing carefully! Our wide circulation ensures that over a quarter of a million readers worldwide see each issue. Accurate information is your responsibility.

Copy deadlines are the last Monday of each month, two months prior to the on-sale date of an issue. Thus, the copy deadline for the August issue is the last Monday of June. Announcements for North American and Pacific conventions must be mailed to: Convention Calendar, DRAGON® Magazine, P.O. Box 111, Lake Geneva WI 53147, U.S.A. Announcements for Europe must be posted an additional month before the deadline to: Convention Calendar, DRAGON® Magazine, TSR Limited, 120 Church End, Cherry Hinton, Cambridge CB1 3LB, United Kingdom.

If a convention listing must be changed because the convention has been cancelled, the dates have changed, or incorrect information has been printed, please contact us immediately. Most questions or changes should be directed to either Robin Jenkins or Roger E. Moore at TSR, Inc., (414) 246-3625 (U.S.A.). Questions or changes concerning European conventions should be directed to TSR Limited, (0223) 212517 (U.K.).

* indicates a Canadian convention.

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MISCON 4, May 5-7

Science fiction, fantasy, and gaming will be the subjects of this convention, to be held at the Holiday Inn, 200 South Pattee Street in Missoula, Mont. Room rates are $32.50 per night for single occupancy; call (406) 721-8550 to make reservations. Vonda McIntyre is author guest of honor; Dan Reeder is artist guest of honor; Glen (Scruffy) Hammer is fan guest of honor; and Ray Beauvais is gaming guest of honor. Events will include an art show, a masquerade party, original Japanimation, dances, SCA events, gaming, videos, writers' workshops, a computer room, an art gallery, a dealers' room, panels, and an auction. Membership rates are $20 at the door; one-day memberships are $12 at the door. Children under six years of age get in free with their parents; children 6-12 years of age get in for half price. Dealers' tables (6′ × 2′) may be purchased for $40 (membership included). Write to: MISCON, Box 9363, Missoula MT 59807; or call: (406) 549-1435.

AMERICAN GAMES FAIR, date changed

This convention, originally scheduled for May 11-13, has been rescheduled for September 8-10, due to anticipated renovations at Madison Square Gardens.

LINCON 6, May 12-15

This gaming convention is one of the oldest and largest conventions in Sweden. It will be held at the Linköping Institute of Technology. Events include tournaments in the AD&D®, CALL OF CTHULHU*, PARANOIA*, CIVILIZATION*, DIPLOMACY*, and BATTLETECH* games. There will also be a fantasy miniatures-painting contest and dealers' rooms. Registration fees are 13 kronor at the door. Write to: Dragon's Den, P.O. Box 10031, S-58010 Linköping, SWEDEN.

NASHCON '89, May 12-14

Sponsored by HMGS—Midsouth and Games Extraordinaire, this miniatures-gaming convention will take place at the Music City Rodeway Inn in Nashville, Tenn. Special guests include Scott Bowden of Empire Games, Mark Blackmon of Empire Miniatures, Atley Turner of Frontier Miniatures, Richard Houston of Lyzard's Grin, RSM Ltd., Rudy Nelson (author of Garde du *Corps)*, and Mark Campbell (author of Close *Action)*. Historical-miniatures events will include Napoleonics, American Civil War, American Revolution and Colonial-era battles, as well as microarmor, Age of Sail, and ACW naval battles. Alternative gaming will include WARHAMMER* 40,000, WARHAMMER* FANTASY BATTLE, WARHAMMER* SIEGE, BATTLETECH*, and STAR FLEET BATTLES* events. Other features include seminars, a dealers' room, a game auction, and a gamers' flea market. Registration is $10 in advance and $15 at the door. Hotel rates are $42 a night; accommodations may be arranged through Games Extraordinaire. Write to: NASHCON '89, c/o Games Extraordinaire, 109 Donelson Pike, Nashville TN 37214; or call: (800) 777-GAME, toll-free.

THE INQUISITION, May 13-14

THE INQUISITION is the latest event produced by the Non-Fan Club of Wichita, Kans. It will be held at the Wichita Plaza Hotel (formerly the Holiday Inn Plaza) at 230 East Douglas in Wichita. The theme of THE INQUISITION is "Censorship in the Comic Industry." There will be a panel discussion both days devoted solely to the issue of censorship, pro and con. THE INQUISITION guests include: Donald Simpson, Reed Waller, and Kate Worely. Other activities include a game workshop, a costume contest, and a writing contest. A major city-wide spring celebration will also be starting, so there will be plenty to see and do this weekend. Preregistration is $8 for both days. Send an SASE to: THE INQUISITION, Non-Fan Club, P.O. Box 8685, Wichita KS 67208.

BEACH TREK '89, May 19-21

This ***Star Trek*** convention will be held at the Holiday Inn Executive Center in Virginia Beach, Va. Guests include Walter Koenig, A. C. Crispin, and Bjo Trimble. Write to: BEACH TREK '89, c/o VISTA, P.O. Box 62854, Virginia Beach VA 23462.

CON WEST, May 19-21

This gaming convention will be held at St. John's College in Santa Fe, N. Mex. Featured events will include AD&D®, BATTLETECH*, WARHAMMER*, ROLEMASTER*, STAR FLEET BATTLES*, DIPLOMACY*, AIR SUPERIORITY*, RISK*, UP FRONT*, AXIS AND ALLIES*, CIVILIZATION*, SQUAD LEADER*, SUPREMACY*, PARANOIA*, STAR TREK*, PANZER GRUPPE*, and other games. Preregistration is $9. At-the-door fees are $13 for two days and $10 for one. Send an SASE to: Christian Eddleman, 1160 Camino De La Cruz Blanca, Santa Fe NM 87501; or call him at: (505) 984-8554. Gamers may also call Luke Warren at: (505) 984-2063. When writing, please list the games you wish to play.

CON * CEPTION '89, May 20-21

The New England Games and Comics Club is proud to announce its 1989 CON*CEPTION, to be held at the Multi-Purpose Center in Lewiston, Maine. Guests will include Steve Stern Paul Pelletier, and Dan Cote from the internationally circulated Zen Comics. Events will include AD&D®, D&D® TOP SECRET/S.I.®, and MARVEL SUPER HEROES® games, along with TWILIGHT 2000*, VILLAINS AND VIGILANTES*, PLAY-DOH WARS, and many other events. Contests will include art, miniatures-painting, costume, and trivia events, with cash prizes awarded in several. Other features will include an art and game auction, and a large dealers' room. Preregistration is $5 for NEGACC

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members and $7 for nonmembers; at-the-door fees are $6 for NEGACC members and $8 for nonmembers. Gaming sessions are $3 each. Write to: NEGACC, c/o Sheldon T. Hussiere, Star Route Box 160, Poland Spring ME 04274; or call: (207) 998-2682.

ADVENTURE GAMEFEST '89, May 26-28

SKIRMISHES invites you to be their guest at their fifth-annual gaming extravaganza, ADVENTURE GAMEFEST '89, to be held over the Memorial Day weekend. This gaming event will be held at the Holiday Inn-Ashley Plaza Hotel in Tampa, Fla. Events will include AD&D®, TRAVELLER*, STAR FLEET BATTLES, CAR WARS*, BATTLETECH*, INTERCEPTOR*, and SEAKRIEG* game, along with board gaming, a KILLER* tournament, dealers' tables, a miniatures-painting contest, and much more. Reservations may be made through the hotel by calling: (813) 223-1351. Room rates are $50 for single to quad occupancy. Registration for the weekend is $12 if mailed prior to May 10; otherwise, registration is $18 at the door. Write to: SKIRMISHES, P.O. Box 2097, Winter Haven FL 33883; or call: (813) 293-7983.

GAMEATHON '89, May 26-28

Join the Schenectady Wargamer's Association for its 10th-annual charity convention held at the Studio of Bridge and Games at 1639 Eastern Parkway in Schenectady, N.Y. Charity-rated RPGA™ Network tournaments will be offered, including a new three-round AD&D® game event. There will be miniatures, role-playing, and board games; a costume contest; a games auction; and a banquet. Basic registration for the weekend is $20. Write to: The Schenectady Wargamer's Association, 1639 Eastern Parkway, Schenectady NY 12309; or call: (518) 346-3773.

GAMESCAUCUS II, May 26-29

TriGaming Associates will hold this convention at the Concord Hilton located at 1970 Diamond Boulevard in Concord, Calif. Special guest of honor will be Dave Arneson. Featured events will include AD&D®, D&D®, BATTLETECH*, CHAMPIONS*, TWILIGHT 2000*, WARHAMMER* 40,000, TAC AIR*, SEVENTH FLEET*, AXIS AND ALLIES*, and TALISMAN* games. Also featured will be 15mm and 25mm Ancients, Renaissance, World War II, and Modern miniatures events, worldwide DIPLOMACY* games, and more. For hotel reservations, call: (415) 827-2000. Be sure to mention TriGaming Associates or GAMESCAUCUS II to receive a special room rate. Registration for all three days is $15 before May 1, or $20 at the door. Single-day memberships are $10 at the door. For convention registration or more information, write to: TriGaming Associates, P.O. Box 4867, Walnut Creek CA 94596-0867.

INTERDIMENSIONS I, May 26-28

This first science-fiction and gaming convention will be held at the Omni Netherland Hotel in downtown Cincinnati, Ohio. Sponsored by Keepers of the Balance, the events include RPGA™ Network tournaments, a miniatures-painting contest, panels, an art show, a costume contest, a banquet, and more. Guests of honor include Tim Zahn, RPGA™ Network coordinator Jean Rabe, and artist Gary M. Williams. Registration is $20 at the door. One-day rates will be available. Volunteers and judges are needed. Send an SASE to: INTERDIMENSIONS I, P.O. Box 266, Batesville IN 47006-0266; or call: Robert Westerman any time after 7 PM EST at (812) 852-4542.

LITTLE WARS '89, May 26-28

LITTLE WARS, one of the premier wargaming conventions, will be held in the Bone Convention Center on the Illinois State University campus in Normal, Ill. All major miniatures lines will be represented, mostly by the manufacturers. There will be over 100 open games, plus a National Team Ancients Championship sponsored by NASAMW. We are also pleased to host the National Pike and Shot Championship. This convention will be hosted by HMGS-Midwest and its affiliate, the Central Illinois Tabletop Warriors. Admission is $6 per day or $8 for the weekend. HMGS members receive a $2 discount off the admission price. Write to: LITTLE WARS, c/o Todd Fisher, 6010 North Marmora, Chicago IL 60646.

V-CON 17, May 26-28 *

V-CON, Vancouver's annual science-fiction convention, will be held at the University of British Columbia campus in Vancouver, B.C. The theme of this year's convention is "Humor and Satire in Science Fiction." Guests of honor include Spider Robinson Robert Sheckley, and Bob Shaw. Events will include panel discussions, an art show, videos, gaming, a writers' workshop, a costume bacchanal and dance, a dealers' room, and "guerrilla" theater. Membership for the weekend is $24 Canadian ($20 U.S.) at the door. One-day memberships will be available at the door at a cost of $10 Canadian for Friday or Sunday, and $15 Canadian for Saturday. Room rates at Totem Residence will be $26 Canadian

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GLATHRICON '89, June 9-11

The Evansville Gaming Guild proudly presents GLATHRICON '89, which will be held at the Executive Inn in Evansville, Ind. Guests of honor include Greg Costikyan and artist Robert Daniels. RPGA™ Network Coordinator Jean Rabe will also be our guest. This gaming convention's RPGA™ Network games will include: AD&D® Feature, Masters, and Grand Masters tournaments; MARVEL SUPER HEROES® Feature and Masters tournaments; CHILL*, PARANOIA*, RUNEQUEST*, and CHAMPIONS* game events; and more. A special event at this year's convention is the Joe Martin tournament to benefit the American Cancer Society. There will also be an art show and auction, and a masquerade. Registration is $16; one-day memberships are $6. Registrations by mail must be received by May 25. Send an SASE to: Evansville Gaming Guild, P.O. Box 15414, Evansville IN 47716.

MOBI-CON '89, June 9-11

Mobile's convention for comic books and science-fiction and fantasy gaming will be held at the Days Inn Hotel at Airport Boulevard and I-65 in Mobile, Ala. Guest artists are Dave Dorman and Lurene Haines. Features include a dealers' room, movies, D&D® and TALISMAN* tournaments, and a games auction. Preregistration is $12.50 until June 1; thereafter, it is $15. One-day memberships are $6 at the door. Write to: MOBI-CON, P.O. Box 161257, Mobile AL 36616; or call: (205) 661-4060.

ORGANIZED KAHN-FUSION I, June 10

This gaming convention will be held at the Central Penn Business School in Summerdale, Pa., across the river from the state capital. Events will run from 9 A.M. to 9 P.M. Activities will include role-playing, board, war, and miniatures games. In addition, there will be a small dealers' room, along with videos and other events. Registration by May 2 is $3.99 for this one-day event; thereafter, the price is $4.99. Write to: Games Only, 200 Third Street, New Cumberland PA 17070; or call: (717) 774-6676.

SAN ANTONIO FANFAIR, June 10-11

About 600-800 people will be in attendance for this two-day gaming festival, which will be held at a hotel yet to be announced. Features will include 60 dealers' tables, 15 guests, a video room, Japanimation, programming, gaming, an open con suite, a masquerade, an art show, filksinging, and more. Admission prices are $5 for Saturday, $4 for Sunday, or $6 for both days. Write to: Bulldog Productions, PO. Box 820488, Dallas TX 75382; or call: (214) 349-3367.

KAMP KON ONE, June 16-18

Bring your sleeping roll and tent to a weekend of fun and role-playing games at KAMP KON ONE. Features will include Dealers' Table Avenue, unlimited gaming, costumes, and game demonstrations. Admission is $7.50 in advance or $10 at the gate. Bring your costume and your enthusiasm to this weekend of fun. Write to: KAMP KON ONE, c/o Roe's Haven, 11010 41st Drive NE, Marysville WA 98270; or call (206) 659-0502.

MICHICON GAMEFEST '89, June 16-18

About 2,000 gamers are expected to attend this three-day gaming convention, to be held in the Southfield Civic Center in Southfield, Mich. There will be 60 board-game events, 60 miniatures events, and 25 role-playing events. In addition, there will be 35 dealers' booths, three used-games auctions, and a lot of open gaming. Advance admission is $12 for all three days and $7 for one day. Food and beverages will be sold at the convention. Preregistration information includes a list of all events, as well as a map of the convention site and several nearby motels and restaurants. The Southfield Civic Center is accessible via I-96, I-75, U.S. 10, and U.S. 29. Send an SASE to: Metro Detroit Gamers, P.O. Box 656, Wyandotte MI 48192. Call Barry Jensen during the day at: (313) 591-2300, ext. 325; for evening information, call Mike Bartnikowski at: (313) 928-7744; for dealer information, call Joe Tomassi at: (313) 382-1734.

MADISON GAME DAY, June 18

This one-day gaming event will take place at the Ramada Inn, 3841 East Washington Avenue, in Madison, Wis. Featured events will include: miniatures, role-playing, and board games; dealers, such as Pegasus Games, Wargame Room, and others; and other activities. Admission is $3, with a $1 charge per game played. Write to: Madison Gamers Association, c/o Nick Klapper, 1909 Heath Avenue, Madison WI 53704; or call him at: (608)249-3264.

NEW ORLEANS SCIENCE FICTION & FANTASY FESTIVAL '89, June 22-25

This year's convention will feature Anne Rice as guest of honor and J. K. Potter as artist guest of honor. Other guests will include: George R.R. Martin (producer, *Beauty and the Beast*), Melinda M. Snodgrass (story editor, *Star Trek: The Next Generation*), Denny O'Neil (senior editor, D.C. Comics), and many others. This convention will be held at the Bayou Plaza Hotel, 4040 Tulane Avenue, in New Orleans, La. (phone: (800) 421-4335). Events will include: 24-hour gaming, a costume contest, three-track programming, an art show and auction, a Saturday night dance, a 24-hour hospitality suite, a special charity event benefitting the Leukemia Foundation, a Friday night "Meet the Guests" party, movies and videos, and a large dealers' room. Registration is $17.50 until May 1 and $20 until June 1, Prices at the door may be slightly higher. Write to: THE NEW ORLEANS SCIENCE FICTION & FANTASY FESTIVAL, P.O. BOX 791089, New Orleans LA 70179-1089; or call: (504) 767-1432 or (504) 835-4314.

DEMICON, June 23-25

The Harford Adventure Society presents its first gaming convention, which will be held at the Holiday Inn, located off I-95 and Route 22, in Aberdeen, Md. This convention will feature a large variety of games, including AD&D® games, war games, miniatures contests, and other role-playing games. Admission fees are $15 if mailed before May 1, and $20 at the door. Send an SASE to: DEMICON, c/o Harford Adventure Society, P.O. Box 1063, Aberdeen MD 21001. Please make checks payable to the Harford Adventure Society.

COLLECTOR'S EXPO, June 24

This collector's show will be held at the Rome Georgia Civic Center on Turner-McCall Boulevard (across from the Village Theatre) in Rome, Ga. Show hours are from 10 A.M. to 6 P.M. Events will include an AD&D® tournament; an ongoing DRAGONLANCE® board game; video showings of *Star Trek* bloopers, X-Men, and Teenage Mutant Ninja Turtles cartoons; an auction; and a special 50th-anniversary tribute to Batman. Admission to the show is $1. There will be special workshops for comic-book collectors and baseball-card collectors. A miniatures-painting contest will be one of the show's highlights. Items available from the dealers will include comic books; baseball cards; games; miniatures; *Star Trek*, *Dr. Who*, and *Blakes 7* memorabilia; Japanese animation; and artwork. Dealers' tables are limited to 15 eight-foot tables at $30 each. Write to: Amazing World of Fantasy, 2518-C Shorter Avenue, Rome GA 30161; or call Dana Pinkard (show chairperson) at: (404) 235-2179; or Patrick Swinford at: (404) 234-5309.

L.A. ORIGINS '89, June 29-July 2

This gaming convention will feature all types of family, strategy and adventure board, role-playing, miniatures, and computer gaming. L.A. ORIGINS '89 will be held at the Los Angeles Airport Hilton Hotel. Bargains will be available at the flea markets, auctions, and exhibitors' area. Other events will include seminars, demonstrations, and special guests. Write to: STRATEGICON, P.O. Box 8399, Long Beach CA 90808; or call Diverse Talents at: (213) 420-3675.

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DRAGONMIRTH

by Jon Hancock

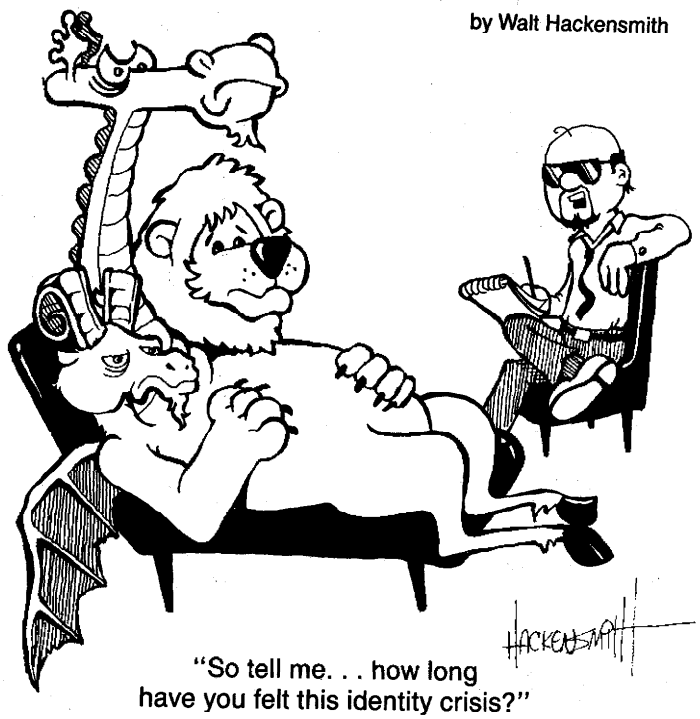


"You know, there's a lot to be said against progress. . . ."

by Joseph T. Pillsbury



by Walt Hackensmith



"So tell me. . . how long have you felt this identity crisis?"

by Jerry Fuchs



"Just a quick question. . . . Where did you get that egg we had for breakfast?"

by Dwain Meyer



by Richard A. Tomasic



YAMARA

by Chris Adams and Barbara Ward



FORUM

Continued from page 8

yet to see a sign-language dictionary which includes signs for "thaumaturge," "necrophage," "Vulcan," or "remote-control guidance system," for example.

In the case of the physically impaired person who is wheelchair-bound but able to talk, acces sibility becomes an issue. Such things as getting into another player's house, apartment, or bathroom can become major obstacles. As in the case of the blind player, I prefer to use the wheelchair-bound player's home as the meeting place for the gaming sessions. If forced to choose between the blind player's and physically impaired player's home (an unlikely situation, perhaps), I would rather play at the wheelchair-bound player's place; walkways will be well laid out because of the wheelchair, and the blind person should easily adapt to the new place.

Probably the most difficult person to accomodate is the physically impaired individual who is unable to use speech or sign language to communicate with the rest of the group. In this instance, a communication board or possibly an artificial voice is required. In any event, these prosthetic communication devices show a wide range of sophistication and technology, ranging from homemade communication books containing commonly used words, phrases, or pictures, to voice-activated switches connected to light boards, where a light indicates the desired item, to computer-aided technology. In order for a disabled person to make use of most of these systems, a thorough understanding of the game to be played is required. The GM can then devise a queuing system that would allow the disabled person to participate. It is difficult to be more specific due to the variety of communication devices available, though I have come up with ways to allow people to play TSR's DUNGEONS & DRAGONS, FASA's BATTLETECH™ and STAR TREK®, Steve Jackson Games' CAR WARS® and GURPS®, and Bard Games' TALISLANTA games by making relatively simple but time-consuming modifications to existing communication systems.

Having dealt with the mechanics of enabling people with a variety of disabilities to play role-playing games, we come to the hard part — the successful integration of the atypical player into a group of "normal" gamers. With a blind, verbal/hearing impaired, or verbal/physical impaired player, integration is relatively easy because of the new player's ability to use language in a familiar manner when interacting with the other players. Of course, some modifications may be necessary, as in the case of a physically impaired person who wants to do his own dice rolling, for example. I have found it more difficult to have signing people join the group because of the need for an interpreter, and some people have felt uncomfortable because of not being unable to understand what



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is being said or signed — definitely a danger if one's character is being plotted against! Also, as mentioned earlier, signing might slow the game somewhat, especially if an interpreter is needed. The most difficult situation is having a nonverbal quadriplegic join the group because of the slowness of communication and the discomfort many people feel when being in the presence of someone so obviously impaired.

When preparing a group of naive players for the addition of a handicapped gamer, it is important to explain beforehand, as much as possible, the changes and adjustments that will have to be made and why, and to validate the players' feelings, to let them know that it is okay to feel uncomfortable for a while when adjusting to the new player. I also encourage the group to ask the newcomer any questions they might have — they will not offend the new player, and if the question is too personal, it can always be refused. It never hurts to ask.

Personal experience has shown that it is possible, although occasionally difficult, to have atypical players become successful, positive additions to the group. All it takes is some time, forethought, and patience on the parts of all of the people involved. Never make the assumption that physical inability means mental inability as well.

Bob Hempel
Pullman WA

I was dismayed to find that the AD&D *Oriental Adventures* tome allowed only humans to be multiclassed. This restriction is acceptable for spirit folk and korobokuru, but hengeyokai cannot rise particularly high in level in anything and should be allowed to be multiclassed. This practice creates characters of greater interest and variety. Consider the following:

Shukenja/wu jen: This multiclass gives the hengeyokai a broad range of spells. He must avoid killing and has to be chaotic good. All minimum scores and all restrictions regarding codes of conduct must be met. Hit points are good on the average.

Kensai/shukenja: This gives the hengeyokai spells in addition to good fighting abilities. However, the fighting abilities must only be used in self defense. A kensai/shukenja gains one-half normal experience points for killing and one-quarter experience points if his specialized weapon isn't used. The enhanced fighting abilities will probably be employed to subdue. The character must be lawful good; if he becomes a bushi, the shukenja class will be lost.

Armor and weapons for the above multiclasses may be employed freely, and experience is split evenly between the two classes. Again, these multiclasses apply only to hengeyokai.

P. Jones
Hanwell, London, England

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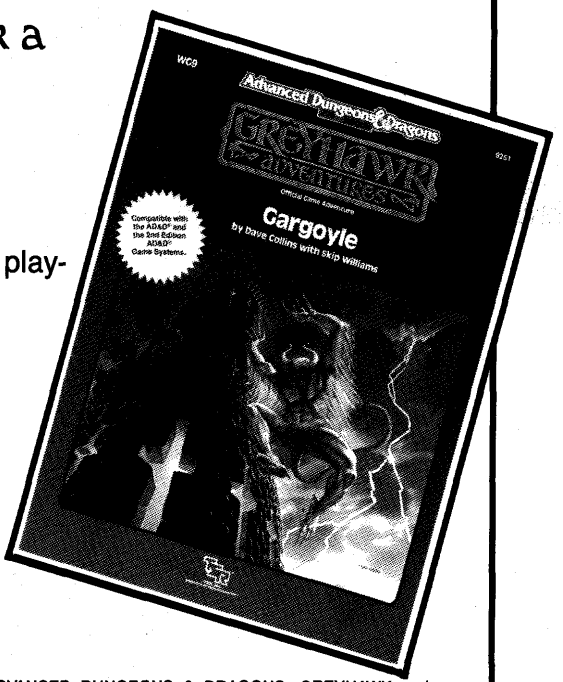
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THERE'S DA SHIP!
THEY'RE BACK!
SNARF'S BACK!
HOME AT LAST!
A LARGE PARTY WAS THROWN THAT EVENING..
SNARF, WHY WERE YOU GUYS GONE SO LONG?
HOW LONG WERE WE GONE?
LONG? WE WERE ONLY GONE FOR TWO WEEKS...YOUR TIME THAT IS.
YOU ALL WERE GONE FOR FIVE YEARS.
BUT I THOUGHT IT WAS THREE OR TWO ... AN' AVEEARE SAID HE FIXED IT AN' WE WERE GONE 2 WEEKS.
FIVE YEARS! OH ME- OH MY! I MUST HAVE MISCALCULATED WHEN WE MADE THAT LAST TIME JUMP... WE MUST ACT NOW TO CORRECT THIS.
HEY, WE ARE BACK! AND WE ARE ALL RICH! LET'S DON'T WORRY ABOUT IT.
YEAH, WE'LL MAKE DIS VILLAGE DA SHINING STAR OF ALL DA LAND!
WE HAVE BAD NEWS. THERE IS A NEW RULER IN THE LAND AND THEY SAY THAT HE GETS ALL OF HIS KNOWLEDGE FROM A... A DEATH LEECH, OF ALL THINGS. CAN YOU BELIEVE THAT?
HE IS ONE BAD DUDE. HE HAS A BIG ARMY AN' HE IS TRYIN' TO CONQUER ALL THE WORLD.
SUTHAZE IT'S GOTTA BE HIM!
THE EVIL SUTHAZE!
OH NO!
THAT'S WHAT HE WANTS TO BE CALLED THIS MONTH, SUTHAZE, THE GREAT EVIL!
WELL, BEFORE I CAN RETURN TO MY WORLD AND TIME, WE MUST CHECK OUT THIS SITUATION.. HOW COULD THAT STUPID LIL' LEECH HAVE ANY KIND OF KNOWLEDGE? HE DID FALL ASLEEP ON MY HEAD ONCE AND HE DID ACT VERY DIFFERENT AFTER THAT.
OH, MAN! WHAT IF IT'S ALL MY FAULT... I'VE SCREWED UP THE PROPER DEVELOPMENT OF A WHOLE WORLD... MAYBE!!


POOF.
WHAT DA?
AND ANOTHER ADVENTURE IS LAUNCHED, BUT THIS TIME, FOLKS, WE WILL NOT BE HERE TO SEE THE ACTION.
HEY, I'VE SEEN THIS GUY BEFORE, WHO IS HE?
HUH!
I DON'T KNOW.
PERHAPS HE IS A TIME TRAVELER.
NO, I'M NOT A TIME TRAVELER, MY NAME IS LARRY ELMORE, AND I DRAW YOU GUYS.
NOBODY DRAWS ME!
LET'S JUST SAY THAT IN YOUR WORLD, I'M THE TOP MAGIC DUDE!
HEY-HEY, MISTER, DO SOMETHIN' MAGIC.
YEIII
I JUST DID!
HA HA
HA HA HA
HA HA
WOW!
I DON'T KNOW HOW YOU DID DAT, DUDE, BUT DO DA SAME THING TO HER! HEH-HEH
YES,
YEAH!
NO DON'T!
DO IT!
PLEASE, NOT IN FRONT OF ALL THESE LIL' ZEETVAH'S... I DON'T HAVE MUCH ON UNDER THIS!
DO IT.
MAGIC, YEAH!
DON'T WORRY, I'M NOT GONNA DO THAT, BESIDES, THIS IS A FAMILY SHOW.
NOW, BE QUIET, I'M TRYIN' TO EXPLAIN SOMETHING... YOU SEE, I HAVE BEEN DOING THIS STRIP SINCE 1983 AND I NEED A BREAK!
WHO IS HE TALKING TO?
I DON'T KNOW.
WHAT DA *★@ IS GOIN' ON HERE?
I BECAME A FREELANCE ARTIST ABOUT A YEAR AND A HALF AGO, SINCE THEN I HAVE BEEN EXTREMELY BUSY. I NEED TO GIVE THIS STRIP A REST BEFORE I GET SO BURNT-OUT THAT I KILL 'EM ALL OFF, OR SOMETHING STUPID LIKE THAT.
KILL US ALL!
GULP!
HE'S FULL OF IT!!
THEY'RE MAKIN' TOO MUCH NOISE, LET ME JUST STEP OUT HERE.
WOW, LOOK WHAT HE'S DOIN'!
ANYWAY, THIS WILL BE THE LAST SNARFQUEST™ THAT I WILL DO FOR A FEW MONTHS. AFTER THIS, WHO KNOWS, THIS ONE COULD BE IT.
HUH?!?
SNARF, LOOK AT YER CLOTHES.


THE MAIN REASON I HAVE CONTINUED SNARFQUEST™ IS BECAUSE OF YOU, THE READERS. I'VE RECEIVED SO MANY GREAT LETTERS (AND A FEW BAD ONES) OVER THE PAST 6 YEARS. I TRULY THANK EACH AND EVERYONE OF YOU THAT HAVE WRITTEN ME OR ENJOYED READING THIS STRIP. I'M SORRY THAT I HAVEN'T HAD THE TIME TO ANSWER ALL OF YOUR LETTERS. WHO KNOWS, MAYBE SOMEDAY WE WILL BRING BACK "SNARFQUEST II," OR "SON OF SNARF," OR "SNARF THE 13TH"...
I'VE GOT SOME QUESTIONS TO ASK DIS GUY... HEY! IT'S WIERD OUT HERE! EVERYTHING IS WHITE, ALL WHITE.... GAAAA.
JUS' HOLD ON SNARF, YOU'RE NOT GOIN' OUT THERE WITHOUT ME, I COMIN' OUT WITH YA!
I DON'T UNDERSTAND ANY OF THIS... IT'S ALL STRANGE, LIKE ANOTHER DIMENSION!
I'M NOT GOIN' OUT DERE!
OH NO! DIS BE CRAZY.!!
... OR PERHAPS, "NIGHTMARE ON SNARF ST."; HOW 'BOUT, "SNARF WARS, THE RETURN OF THE ZEETVAH", "SNARF WARS, SUTHAZE STRIKES BACK", OR "SNARF TREK, THE SEARCH FOR SNARF"..
OR "ZEETVAH, MUTANT NINJA SNARF-ER"... NO, NO, I GOT IT... "SNARF'S EXCELLENT ADVENTURE!!
WHAT'S ALL OF DIS "SNARF @*★#"?
OH MY, GEEZEL, IT'S REALLY STRANGE OUT HERE... WATCH YOUR STEP.
ME SURE DON'T KNOW WHY ME BE GOIN' OUT HERE!
I'VE GOT TO INVESTIGATE THIS NEW DIMENSION. HOW DID I MISS THIS? B.B., KEEP EVERYONE BACK INSIDE, OKAY?
SURE.
YOU GUYS BE CAREFUL.
HEY! WHAT ARE YOU GUYS DOIN' OUT HERE? GET BACK IN THAT PANEL, RIGHT NOW! HURRY! EVERYTHING WILL DISAPPEAR IN A SECOND!
YOU JUS' HOLD ON, DUDE! YOU'RE GONNA ANSWER SOME QUESTIONS...
HURRY GEEZEL... C'MON SNARF, LET'S GET BACK IN THE PANEL.
LOOK! DERE BE A B'JILLION PEOPLE OUT DERE!
HOLY COW!
C'MON YOU GUYS! DIS PANEL THING IS GETTIN' SMALLER!
WHAT'S DAT?
WHAT IS HAPPENING?
POOF
END!?!

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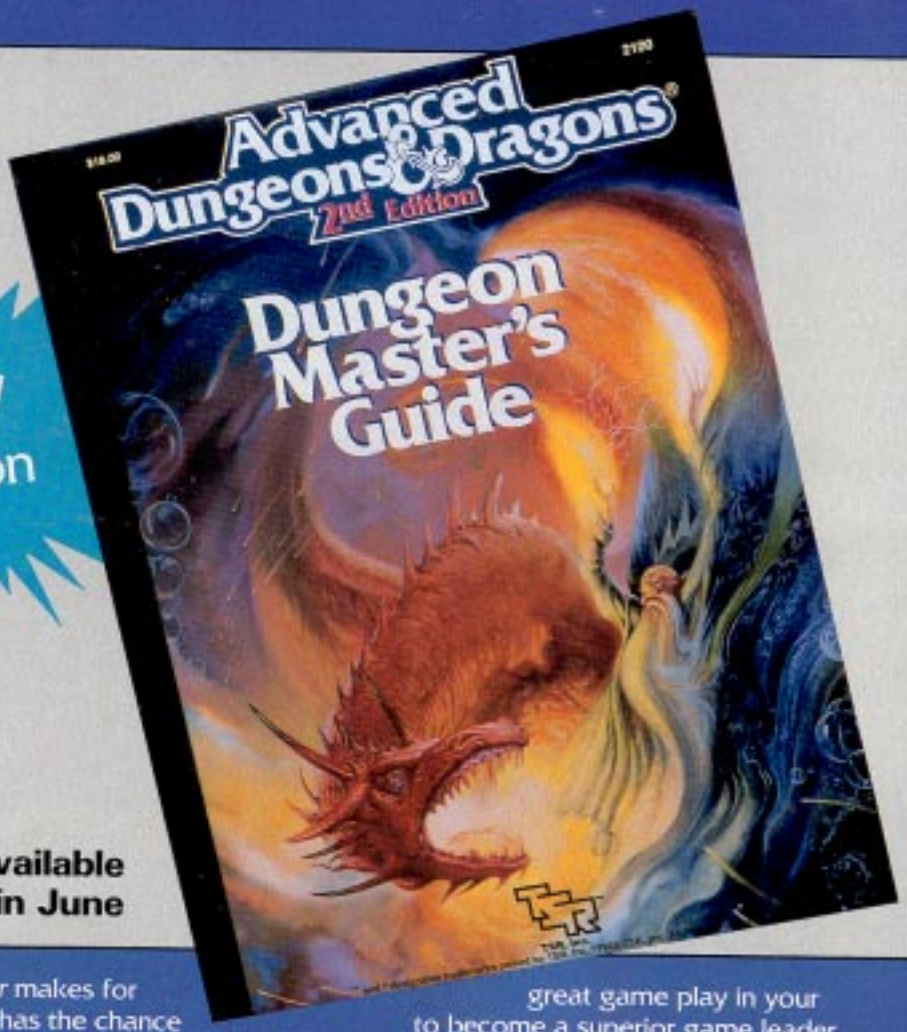
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